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THE GRAND ANNUAL FANCY DRESS POLO AND HUNT BALL will take place on THURSDAY, November 29th, in the Royal Pavilion, Brighton, under the auspices of the International Gun and Polo Club, several Masters of Hounds, and the leading county families.

A list of Lady Patronesses, Stewards, and Members, from whom vouchers can be obtained, will be sent on receipt of 12 stamps by the Secretary, 173, Piccadilly, London.

"CAMILLE."

A New Poetic Play by W. G. Wills, author of *Charles I.*, *Eugene Aram*, *Jane Shore*, &c. Miss VIOLA DACRE, supported by a strongly organised company, will commence tour in August. Repertoire—*Camille* (by W. G. Wills), *Dreams* (by T. W. Robertson), *Faust* (new version).—Agent, F. Haywell.

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Monday, Nov. 5—Orchestral Band, M. Evanion. Tuesday, Nov. 6—Play—LONDON ASSURANCE. Mr. Charles Wyndham. Orchestral Band, M. Evanion. Wednesday, Nov. 7—Orchestral Concert, M. Evanion. Thursday, Nov. 8—Burlesque—ISAAC OF YORK. Mr. E. Righton, and the Globe Company. Orchestral Band. Friday, Nov. 9—SPECIAL FIREWORK DISPLAY, in honour of Prince of Wales's Birthday. Moore and Burgess Minstrels. Evening—Ballad and Military Concert. Saturday, Nov. 10—Saturday Concert.

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M. Henry Ketten, Mr. Howard Reynolds, M. Antoine Bouman. Orchestra of 100 performers. Band of the Coldstream Guards.

Monday next, Gounod Night. Tuesday, Handel's Hymn will be repeated by desire. Wednesday, last Beethoven Night. Thursday, Haydn's Farewell Symphony. Friday next, Ballad Night. Refreshments by Messrs. GATTI, of The Royal Adelaide Gallery, Adelaide-street, Strand.

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THEATRE ROYAL, DRURY LANE.

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PRINCESS'S THEATRE.—Manager, Mr. Walter Gooch.

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THEATRE ROYAL, HAYMARKET.

Lessee and Manager, Mr. Buckstone. At 7.30 the farce BY THE SEA. At 8.15, an original farcical Comedy by W. S. Gilbert, entitled ENGAGED, produced under the immediate direction of the Author. Mesdames Marion Terry, Julia Stewart, Lucy Buckstone, E. Thorne, J. Roselle, M. Harris, Morelli, Harrison, etc. Messrs. Howe, F. Dewar, Kyrie, Crouch, Weathersby, Rivers, and George Honey, (specially engaged). Doors open at 7. Box office 10 to 5.

Morning Performance on Saturday next at 2.30.

LYCEUM.—Miss Bateman (Mrs. Crowe) as Sarah Leeson, every evening in THE DEAD SECRET, from the novel of Wilkie Collins. Messrs. Clifford Cooper, Odell, Lyons, Bellamy, &c.; Misses Virginia Francis, Ewell, St. John, &c. Scenery by Hawes Craven. Music by Robert Stoepel. At 7, MARCH HARE HUNT, concluding with a New Farce, by A. Maletby, entitled "JUST MY LUCK."

ROYAL OLYMPIC THEATRE.—MR. HENRY NEVILLE, SOLE LESSEE.

EVERY EVENING at 8.30, until November 17th a NEW PLAY by WILKIE COLLINS, entitled THE MOONSTONE, altered from the novel by the author. Characters by Miss Bella Pateman, Miss Gerard, Mrs. Seymour; Mr. T. Swinbourne, Mr. Charles Harcourt, Mr. Forbes Robertson, Mr. W. J. Hill, Mr. T. G. Warren, Mr. Robert Pateman, and Mr. Henry Neville. Preceded at 7.30 by GOOD FOR NOTHING. LAST MORNING PERFORMANCE of THE MOONSTONE, on Saturday, November 10th at 2.30. Prices of admission from 1s. to £3 3s. Box-office open from 10 to 5 daily.

CRITERION THEATRE.—Lessee and Manager, Mr. ALEX. HENDERSON.

218TH NIGHT OF PINK DOMINOS.

Every Evening, at 7.30, the serio-comic drama, in two acts, by John Oxenford, Esq., entitled THE PORTER'S KNOT, Samson Burr, Mr. John Clarke. At 8.45, THE PINK DOMINOS, MR. CHARLES WYNNDHAM. Supported by Messrs. J. Clarke, Standing, Ashley, A. Harris. Mesdames Fanny Josephs, M. Davis, Eastlake and Rose Saker. Acting Manager, Mr. H. J. Hitchins.

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NEW ROYALTY.—Miss Kate Santley, Lessee

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Lessee and Manager, Mr. HARE. Every Evening, punctually at 8.15, will be performed an original Comedy of modern life, in Five Acts, entitled THE HOUSE OF DARNEY, written by Lord Lytton (Author of "Lady of Lyons," "Richelieu," "Money," &c.). Characters by Miss Ellen Terry, Miss Amy Roselle, Miss B. Henri, Mr. Charles Terry, Mr. Titheradge (his First appearance in London), Mr. A. Bishop, Mr. R. Cathcart, Mr. Denison, and Mr. Hare. The new scenery has been painted by Messrs. Gordon and Harford. Box-office hours, 10 to 5.—Acting-Manager, Mr. H. H.

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Messrs. D. James and T. Thorne. 900th Night of OUR BOYS, and reappearance of Messrs. David James and Thomas Thorne. Every Evening, at 7.30, A WHIRLIGIG; at 8, the most successful comedy, OUR BOYS, written by H. J. Byron. Concluding with A FEARFUL FOG, Supported by Messrs. William Farren, Thomas Thorne, C. W. Garthorne, J. P. Bernard, W. Lestocq, A. Austin and David James. Mesdames Hollingshead, Kate Bishop, Nellie Walters, Cicely Richards, Sophie Larkin, &c.—Acting Manager, Mr. D. McKay.

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ISAAC OF YORK at 9.45. Preceded at 7, by £200 A-YEAR.
Morning Performances Every Saturday. This Day, at 2, £12.ALHAMBRA.—Last nights of KING INDIGO
—New Grand Opera Bouffe in three acts. Music by J. Strauss.
Libretto by F. C. Burnand. Principal characters by Mesdames Selina Dolaro, Chambers, Newton, Robson, Beaumont, &c. Messrs. Harry Paulton, Lorend, Ryley, Hall, Grant, Bury, &c. Conductor, M. Jacobi. On Monday, Nov. 12, La Fille de Madame Angot.ALHAMBRA.—Great success of YOLANDE
(Every Evening at 10.15), NEW GRAND ROMANTIC
BALLET in Four Tableaux. Cascades of real Water and Novel Effects.
Premières danseuses—Mdles. Passani, Giller, and Pertoldi. This Ballet
is pronounced by the Press "an immense success."NEW GRECIAN THEATRE,
City-road.—Sole Proprietor, Mr. Geo. Conquest.
NOTICE.—The New Grecian is acknowledged to be the handsomest and most perfect theatre yet built. Grand Display of Fireworks on Monday, Tuesday, and Saturday. The grounds brilliantly illuminated. Dancing on the platform. Every Evening at 7, Conquest and Pettitt's Successor DRAMA BOUND TO SUCCEED. Messrs. Geo. Conquest, W. James, G. Sennett, Nicholls, Birchcough, Vincent, Geo. Conquest, Jun., &c. Misses Mabel Verner, Victor, Denvil, &c. Conclude with on Monday, Tuesday, and Saturday, GUY FAWKES. On Wednesday, Thursday, and Friday, FALSE AND TRUE. Acting Manager, Mr. Alphonse Roques.

BRITANNIA THEATRE, HOXTON.—Sole Proprietress, Mrs. S. Lane.—Monday and Saturday at 6.45; DEOCH AN' DUR 'ASS. Mrs. S. Lane. Messrs. Keynolds, Howe, Drayton, Reeve, Bigwood, Towers, Pitt, Hyde. Mdles. Adams, Bellair, Brewer, Summers, Rayner. GUY FAWKES and FIREWORKS. Messrs. Reynolds, Newbound, Wray, Lewis. Mdles. Adams, Pettit, Mrs. Newham. Wednesday, Thursday and Friday, CHARLOTTE COR- DAY. Concluding with DEOCH AN' DUR'ASS. Every Evening about 8 o'clock The Photos, Minnie Gough, W. W. Whitlock, Slater and Dora.

ST. JAMES'S HALL, PICCADILLY.

THE MOORE and BURGESS MINSTRELS'
NEW PROGRAMME having proved the Greatest Success of the
Season WILL BE REPEATED EVERY NIGHT AT 8.
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Doors open for the Day Performances at 2.30; for the Evening ditto at 7.45. Fauteuils, 5s.; Sota Stalls, 3s. and 2s.; Gallery

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Mr. Streeter marks upon his goods the quality of gold supplied by him, which is a true guarantee.—*The Times*.
The Jewellery Business now carried on at 18, NEW BOND-STREET, is the third oldest established amongst the Court Jewellers of England. It was first established in Bevis Marks, in the City of London, during the XVIth Century, was afterwards removed and carried on as a West-end Jeweller's in Hanover-square, and from thence to 18, NEW BOND-STREET.
Warrants of Appointment were given during the reigns of George III., George IV., William IV., and Queen Victoria, as Jewellers, Goldsmiths, and Watchmakers.

"GOLD," by EDWIN W. STREETER.
SECOND EDITION. Fifth Thousand Ready at Christmas.

THE ILLUSTRATED Sporting and Dramatic News.

LONDON, SATURDAY, NOVEMBER 3, 1877.

CIRCULAR NOTES.

PARTY feeling runs alarmingly high at Boston, in Lincolnshire, as Charles Mathews has reason to know. He opened at Shodfriar's Hall, an edifice of singular ugliness the interior of which is believed by the inhabitants to bear some resemblance to the inside of a theatre. He played to wretched business. The Liberals stayed away! A Mr. W. M. Cooper takes his brother Liberals to task for their narrowness. He writes to the local journal, "On Saturday night I went to see Mr. Mathews; with a few notable exceptions, the Liberals were absent, and I had the mortification of seeing this veteran comedian display his unequalled powers to a half-empty house, simply because some Liberals, feeling what a weak and superficial article their Liberalism is, dare not take it to Shodfriars Hall, lest it should come off." The editor, in his reply to his correspondent, lets the cat out of the bag. He says—"It is not because Liberals do not admire the building that they refrain from going into it; nor is it because they have no relish for entertainments, such as that which Mr. Cooper enjoyed last Saturday evening. They keep aloof from everything connected with the place because they do not relish the notion of aiding the maintenance, even infinitesimally, of an establishment which, Tory in its origin and Tory in its management, has for its only object, despite the efforts made to disguise the fact, the spread of Toryism and the subversion of Liberalism throughout the borough." A theatre of a neutral tint would appear to be one of the wants of the age—at Boston.

"WILLIAM LAMBOURNE, a child whose age was stated on the charge-sheet at 11, but who scarcely was seen above the solicitors' table, was charged by the superintendent of the St. Pancras Churchyard with pulling a house leek out of a flower bed there. The churchyard has been recently converted into an ornamental garden. It was said there were many complaints of flower pulling. The mother of the child said he was only 10 years old. The child certainly did not appear to understand the charge. The value of the house leek was put at 4d. Mr. Barstow sentenced the child to 21 days' hard labour in the House of Correction!" We quote the paragraph, note of admiration and all, from Tuesday's *Times*. Mr. Barstow's treatment of juvenile criminals is worthy of all praise. As a comic figure of Justice, afflicted with strabismus, and armed with a bunch of birch instead of a two-edged sword, he poses effectively. Mr. Squeers was not a greater terror to the little boys he disciplined than is Mr. Barstow to the naughty boys and girls of Clerkenwell. We commend him to the especial notice of the Home Secretary. A list of the hardened ruffians of tender years convicted by him during the past two years, together with a description of their appalling crimes, might be studied by Mr. Cross with advantage before transferring Mr. Barstow to another and worthier sphere of action.

LAST NIGHT, the nine-hundredth performance of *Our Boys* was signalled by the re-appearance, without beards, of Messrs. James and Thorne in their original parts. We are open to wager a dinner at Romano's that the comedy will be running long after the site for Cleopatra's Needle shall have been settled. We have heard of playgoers who have not seen *Our Boys*.

FOR such orators as Mr. Turner, the mayor of Northampton, it is impossible to express too much admiration. If that municipal dignitary be not re-elected to fill the chair of chief magistrate of the borough for the ensuing year, we shall be greatly disappointed. He is at once a humorist, a satirist, a most hospitable host, and a man of refined taste—as will be seen by the following extracts from a speech delivered by him at a recent banquet:—

If when you are here you should by any chance get a little too much, our policemen have very good eyes, and they will bring you before the Mayor to-morrow. You will find that no joke. I shall fine you five shillings and costs, or seven days in default. By these remarks, I don't wish to at all frighten you from taking everything that is good for you, and as much as you can take; the only thing is to carry it home respectably. Why, gentlemen, my esteemed friend, Mr. Oastler, is rather troubled with rheumatics in the knee-joint, and, if he leaves the room alone, I am afraid he would be brought before me to-morrow morning. I know our policemen are cunning fellows, and he would be brought before me to-morrow. . . . The principal qualification for a member of Parliament is to be well supplied with cheek. That was one of the things; and a petition at the end of it.

It cannot be said that the majesty of the law has been vindicated in the conduct from first to last of the Penge case. It may be—that the rough justice of the matter has been met—we do not say it has not—by liberating Alice Rhodes and condemning the Stauntons to penal servitude for life; but the illogical, not to say illegal, nature of the

expedient to which the Home Secretary has had recourse, is palpable. The Crown relied entirely on the charge of murder. "The jury," to quote from an admirable letter in the *Times*, "ignored the idea that these acts were committed without malice aforethought, because they found that the four prisoners were guilty of wilful murder. To hold, therefore, that the finding in that case included one for manslaughter is to maintain what in logic is an absurdity—viz., the agreement of two contradicries. . . . If the verdict for murder was bad the prisoners are guilty of nothing at all, and logically they ought, like the amiable Smethurst, to receive a free pardon."

OUR readers will agree with us that the following "Birthday Lines in Sweet Remembrance of Miss Ada Swanborough, with many happy returns of the day, from the Entire Company of the Royal Strand Theatre," do equal honour to the head and heart of Mr. W. Ball, property master at the aforesaid Royal Strand Theatre:—

Beloved one—this being your birthday—
Our love to you we send;
You are not forgotten, though far away,
But greatly missed by every friend.

We know you cannot be present
To receive, personally, our great esteem;
Your anniversary would pass more pleasant,
If among us you could be seen.

Absence makes the heart grow fonder;
We are growing fonder still of you;
Do not remain away much longer,
Receive all our blessings—and adieu.

ARTHUR'S last. Pegwell Bay has not received the route for Constantinople.

Now that Mr. Alexander Henderson has set up as a reformer of playhouse abuses, why does he not abolish fees?

"MR. GLADSTONE, by-the-way, carried away with him a memento of the place in the shape of a genuine 'Sprig of Shillelagh,' cut for him from the far-famed 'Shillelagh Oak.' And yet he was not happy. Deaf to his earnest entreaties, they refused to let him cut down the tree."

"MR. HOCQUARD set aside on his land at St. Martin's, Jersey, seventy-two sheaves, as tithes to which the Rev. W. Lempiere was entitled." And that was all that Mr. Hocquard did. He declined to "convey the sheaves to the domicile of the reverend gentleman," who thereupon cited him to appear before the Royal Court. That tribunal duly sat upon the case—and upon Mr. Lempiere, who having given no proof of the law and custom on which he depended, gained nothing by his motion, except the privilege of paying the costs of the hearing. But the ways of Jersey Jurats are not the ways of Westminster. On Saturday, Mr. Hocquard got the best of it. On the following day, Tuesday, the case (which has been finally settled and an appeal refused) was re-opened by the Bailiff, who is the president of the Court, and in future the farmer will have to send the sheaves to the parson's domicile.

THANK goodness, the *Medium* and *Daybreak* is not dead.

MISS FANNY HUGHES (MRS. E. SWANBOROUGH).

AMONGST the many members of the little Strand Theatre who have wooed and won the love of the enthusiastic audience of the most popular theatre in London, there are few who have been more successful than Miss Fanny Hughes. The audience at "the little house" are proverbially hard to please, but once they give their favourable verdict, the fortunate favourite may look forward to warm greetings and smiling friendly faces. Making her first appearance on any stage during the prosperous management of the beautiful Miss Swanborough (Mrs. Major Lyon) and contemporary with such reigning favourites as Miss Marie Wilton, Miss Charlotte Sanders, Messrs. James, Rogers, Clarke, Bland, and many others who have since attained celebrity, she won rapidly on the hearts of the audience, and her bright, cheery voice and winsome face were sure to be welcomed with hearty applause. As the handsome princess of burlesque or the ingénue of comedy, Miss Hughes established herself as one of the famous company that made the Strand Theatre famous throughout the world as the house of sparkling burlesque and fun. Travellers in India or China, or the farthest corners of the globe, will tell you how they have hummed the merry tunes and recalled the bright faces of the Strand company through many a dreary journey, and the names of the merry band were mentioned as those of old and loved friends. Miss Hughes, however, was destined to make a greater impression still, and that was on the heart of the stalwart and genial treasurer of the theatre. After a short time Miss Hughes became Mrs. Edward Swanborough, and from that time the stage may be said to have lost one of its brightest ornaments. Although appearing occasionally, and generally for charitable purposes, Miss Hughes still retains all that enthusiasm for the stage which distinguished her efforts when more regularly engaged, and her acting in such favourite characters as Margery (*Rough Diamond*), and Mrs. Honeyton (*Happy Pair*), are evidences of her genial, fresh manners, whilst her great musical ability is frequently called into requisition in the composition of charming dance music, and her beautiful soprano voice is the delight of that happy home circle which she loves and adorns. *Crotchets*, a capital entertainment, which has frequently been given by her, assisted by Messrs. Arthur Sketchley and Charles Collette, makes it a matter of regret that she is not seen more frequently.

NEXT WEEK'S ISSUE OF THE ILLUSTRATED SPORTING AND DRAMATIC NEWS will contain a portrait of Miss Rose Coghlan.—A sketch of Herring Boats at Billingsgate, by J. Temple.—Portrait of Franz Abt.—"Rarns," a famous American trotter.—The Irish Rifle Team in Dublin.—Portrait of the late G. H. Browne, of the Prince's Theatre, Manchester.—Quarter-deck Quoits, a sketch from life, by Matt. Stretch.—Billiards, the Farewell Match between Roberts, jun., and W. Cook.—The Last of the Kembles, by A. H. Wall.—Sketches by "Our Captious Critic."—Grey Leopards in the Jungle.—Scenes from famous plays (No. 13), *King Lear*.—City Athletics by F. Dadd, &c., &c.

MR. BARTON McGUCKIN.

WE this week give a portrait of one of the most gifted and promising accessions to the ranks of British tenors. Mr. McGuckin was born in Dublin on July 28th, 1852; and in the following year his parents removed to Omagh. As will be seen, Mr. McGuckin is young in years; but he is a veteran in music; in fact, he has known no other profession; for having early developed remarkable signs of musical ability, he was admitted at the tender age of five to the choir of Armagh Cathedral, where he received instruction from the late R. Turle, brother of the late organist of Westminster Abbey. In addition to the vocal art, the young musician's studies comprised the piano, organ, and violin; and those who have the pleasure of his acquaintance will testify to his proficiency in the two former. From first soprano, young McGuckin became first tenor of Armagh Cathedral with hardly a day between; and retained the latter post till a competition for the vacant tenor stall at St. Patrick's, and the College Chapel, Dublin, resulted in the success of the candidat from Armagh. In Dublin Mr. McGuckin won golden opinions, which were confirmed by cursory visits to Manchester, where he made his first appearance in England at Mr. De Jong's concerts (who by the way strongly advised a change of name, but Mr. McGuckin resolved to retain his own) and towns in the North of England. A course of study at Milan then followed, under the instruction of the celebrated Privulsi of that city. Mr. McGuckin returned to England in the autumn of 1876, and made his re-appearance in November at the Crystal Palace Saturday Concerts, where the opinions of his friends were ratified by the approving verdict of the audience, and of the numerous cognoscenti of the press. Since then McGuckin has frequently appeared at the Crystal Palace, whose musical director, Mr. August Manns first had the discernment to introduce him to a London public. Mr. McGuckin has, since his Crystal Palace début, sung at all the principal concerts in London and the provinces, with ever increasing success, and being alike excellent in oratorio, classic, and ballad singing, has with due care, a bright future before him.

THE DETECTIVES AT THE OLD BAILEY.

IT has often been argued that, notwithstanding the necessity which exists for a detective force, and the great usefulness of its members, the practice of such a profession must almost of necessity exercise a demoralising influence upon the natures of those employed in it. To accept as the ordinary every-day business of life the task of worming yourself into the confidences of men by pretensions of friendship with the purpose of discovering and betraying their secrets, does not at the first blush appear a very ennobling kind of profession, or one which men who love truth and honesty would be particularly anxious to adopt. To pretend friendship for a man, accept his hospitality, and then when, in an unguarded moment, he blurts out his fatal secrets avail yourself of that burst of confidence to bring the law down upon him, seems very likely to injure that manly straightforwardness of character which is commonly admired by Englishmen all the world over. Yet as a protection against the craft and villainy of the more subtle class of rogues, detectives are an absolute and unavoidable necessity and extremely important, and being so, it behoves us to select men for the detective force with more than ordinary care, and having selected them, to remember in organising a force composed of such men, the influences and the temptations to which they are exposed. From this point of view the trial of the detective officers at the Old Bailey now in progress, is likely to assume a degree of national importance which will render it memorable for many years to come, apart altogether from those startling revelations of extraordinary Turf frauds in which it had its origin, and it is mainly for this reason that we have thought it worth our while to add Mr. Peterick's clever sketch of a scene in court during this very remarkable trial, to the pictorial records of the ILLUSTRATED SPORTING AND DRAMATIC NEWS.

FLEMISH RUSTIC SPORTS.

THOSE of our readers who have visited Flemish villages at the merry-making periods, will recognise in our artist's sketch a familiar scene pregnant with most of the more prominent features of such occasions. The priest, who is generally jolly; the lady bountiful, who provides many of the suspended prizes which the rustics contend for in different laughable ways; the representative of law and order, armed with the indispensable sword. These Continentals are so rude and wild in their hours of enjoyment, you see—so unlike our own gentle roughs, for whose restraint a mere wooden staff suffices (?), &c., for we need not dwell upon a scene depicted so realistically on another page.

THE glove fight at Sadler's Wells Theatre on Monday night between Tom Allen and Tomkin Gilbert was won by Allen.

THE London Swimming Club will hold its annual assault-at-arms at St. George's Hall, Langham-place, on this, Saturday, evening.

WE regret to announce the death of Mr. G. H. Browne, of the Prince's Theatre, Manchester. Our next number will contain a portrait and memoir.

THE Great City is underlined at the Park Theatre. Mr. M'Intyre appears in it, and several others of the original cast will be engaged. Extensive preparations are going on, and no expense will be spared in producing it.

ON Saturday, October 13, the five-mile sculling match between Evan Morris and Pat. Luther for 1,000 dollars, a side and the championship of America, was rowed over the Upper Alleghany course, near Hulton Station, and was won by Morris.

THE great match between Wallace Ross, of St. John, N. B., and Edward Hanlan, of Toronto, for a stake of 2,000 dollars, was decided, over a four miles course, on Lake Ontario, on Monday, the 15th of October. Edward Hanlan was the victor, and after the race, one of the New Brunswick gentlemen declared that if Hanlan was matched for the Championship of the World, and a stake of 10,000 dollars, the city of St. John would find half the stake money for him.

ON Friday week the benefit of Mr. Francis, of the Theatre Royal, Newcastle-on-Tyne, took place, when the *Beggars' Opera* was produced, with Mr. F. H. Celli in the part of Captain Macheath. Mr. Celli is one of the few high class vocalists who can act, as well as sing, and we need scarcely add that his performance gave the greatest satisfaction, and he appeared before the curtain at the close of each act. The occasion will be rendered memorable as that of the first appearance of Madlle. Irene Ware on any stage. This lady, who sang so successfully at Covent Garden Concerts, with great success played "Polly," and proved herself to be a good intelligent actress, with a well cultured voice, of great power and sweetness. She was repeatedly encored and called before the curtain. There was a splendid "house." The performance commenced with a dramatised version of Wilkie Collins's *No Name*, in which Mr. Wybert Reeves was a success.



SCENE FROM "SPEED THE PLOUGH," AT THE GLOBE.



SCENE FROM THE RUSSIAN BALLET "THE LAKE OF SWANS."

TURFIANA.

IT is satisfactory to find that differences have at length been satisfactorily adjusted between his Grace of Westminster and the Chester racing authorities, and that henceforth the patronage of the mighty house of Grosvenor will no longer be withheld from meetings on the Rhoodee. It was anomalous in the highest degree to find Eaton Hall, with all its ancient Turf traditions, holding aloof from the annual racing carnival at Chester; but now that things have been smoothed over, we trust to see the yellow banner often borne in triumph on Dee-side, and to find the meeting more vigorously administered than in the days of its decline, now so happily tided over. After all, it was a mere matter of mutual concessions, which patron and client should both be ready to make; and in these days of competition clerks of courses doubtless find it their best policy to study the tastes of local magnates, who can influence their ventures in the direction of either good or evil, according to the bent of their inclinations. We have always held that the Chester gathering was most unmercifully spun out, and the curtailment of a day is likely enough to act most beneficially, for in May not even a heaven-born clerk of the course can fill his card, like Mr. Frail at his Shrewsbury autumn meeting, and it is not to be expected that trainers, with Epsom and Ascot in immediate prospect, will risk the necks and legs of their cracks round the Chester soup-plate, which is only tolerated by reason of antiquity and historical racing associations. However, all's well that ends well, and we trust that Robert Peck may shortly lead home a Chester Cup winner for his grace of Westminster, who has shown himself a liberal supporter of the pastime in which he has been engaged so short a time, but which is sure to reward pluck in the long run, be the turning point of fortune never so long in arriving.

Mr. Everitt, who has long been casting about for a "fit and proper" sire to keep Cardinal York company at Finstall Park, has pitched upon Pellegrino to take Paul Jones's place, and we think he may be congratulated on his selection. Of his superiority as a racehorse there can be no doubt, as his Middle Park Plate performance clearly shows, and we believe his Derby trial was high enough to make Robert Peck feel that he had Messrs. Weatherby's cheque safe in his pocket. From his yearling days he was a favourite of ours, and is a capital type of The Palmer's stock, well turned, fine tempered, and with unimpeachable action. Every day makes us regret more and more the loss of his sire, but Pellegrino should worthily fill his place at the stud, and his blood is more easy to "get away from" than that of Forerunner, who has besides the disadvantage of doubtful paternity, though we must assign him also to The Palmer. Mr. Naylor may get a race or two out of the white-legged "bay or brown," but it would seem likely that the "Hooton Millionaire," as *Argus* loved to term him is contemplating a revival of his breeding stud, inasmuch as several brood mares have lately been put down to the former owner of Stockwell. Forerunner is altogether on a larger scale than



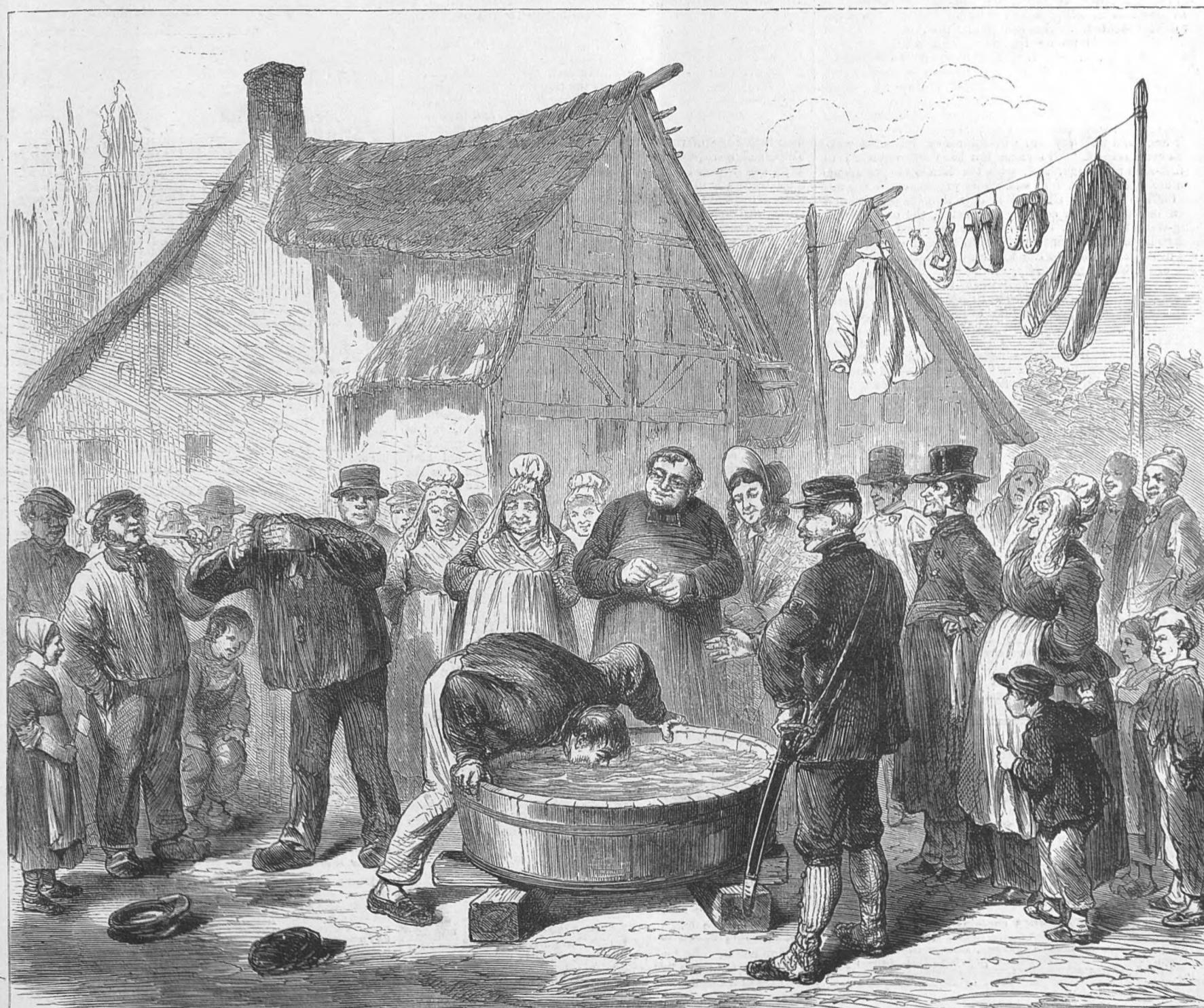
MR. BARTON MC'GUCKIN.

Pellegrino, but though we agree that he had to meet an exceptionally smart horse in Kisber on the Derby day, Ascot and Goodwood showed the Russley horse to be about the equal of Skylark, which is not very grand form after all; and we have always held to the opinion that a really good three-year-old should make a good fight in the Ascot Cup, whereas all Forerunner could do was to run third to Apology and Craig Millar, both St. Leger winners, indeed, but not of average excellence. So that Mr. Everitt may be considered to have secured the better bargain of

the two, the price of each horse being, we are given to understand, £2,500 guineas.

We are right glad that Hampton has passed into such good hands as those of Lord Ellesmere, and that so excellent a trainer as Matthew Dawson will have the opportunity of doing him justice. The horse has been "humbugged about," and though this may appear to be a somewhat hard term to apply to one of the cracks in Robert Peck's stable, we must be understood as referring not to the way he was trained, but to the policy adopted in making him a servant of all work. It may be mere sentiment, but we hate to see a Cup horse put to those baser uses which are invariably associated in our minds with horses which have proved themselves failures on the flat. Hampton has been, in his time, compelled to assume both of the rôles of hurdle-racer and steeple-chaser, and it was rumoured that Mr. Hobson's ambition was to win the Grand National on his back. Luckily he has been spared the indignity of appearing in company with that curious mixture of which a "cross-country" field is composed; and after he has placed a cup or two on Lord Ellesmere's sideboard, Hampton will become a worthy candidate for Stud honours, and the breeder who secures him will be a lucky man. Lord Clifden is strongly represented by Winslow and Wenlock, and Hampton and Petrarch will further help to sustain the reputation of their sire, without doubt the best of Newminster's sons, not excepting the mighty Adventurer himself. Another *quondam* Dewhurst celebrity, Vedette, bears his burden of years remarkably well, and Mr. Tattersall did not do a bad stroke of business when he knocked down the black to his own bid, for he looks good enough to play his part for many more seasons yet, while his foals of this year were as good as any one could desire to see. Since Galopin's day, he has not been credited with any "great gun," but it should be remembered that that hero was begotten when his sire was pining in neglect, and the horse has not had a chance of rewarding the attentions latterly bestowed upon him.

Mr. Sanford has become so popular among us that everybody was glad to see Start and Bay Final taking the shine out of the Britishers, at Newmarket, on Thursday. Rosy Cross, who had moved for a fresh trial with Gladia and Avontes, obtained a verdict the second time of asking, and it was owing probably to her bad position in the draw for the Cambridgeshire that she cut up so wretchedly in the race. We should not be surprised if Hydromel after all turns out the Falmouth Derby horse, for we cannot stand Childerac at any price after his second disgrace, and there is nothing to fear from the darkies at Heath House. Thuric, the Brethy Nursery winner, should be by Cremorne, though Tibthorpe had a finger in the pie, and will win more than one nice stake for Prince Soltykoff. Touchet's running in the Free Handicap A.F. was wretched, and though Pomic is doubtless a smart horse, it struck us that Placida should have made a better fight of it with him; whereas the Oaks winner seemed all abroad, and never able to go the pace, though she, in some degree, retrieved her character on Saturday, when Thunderstone could never extend her at all, and



FLEMISH RUSTIC SPORTS.

perhaps the Lyon's daughter is one of the uncertain sort, and not always "in the vein." Pilgrimage we well recollect looking over with Mr. Cookson before Doncaster last autumn, when we gave her the best of characters, but for some reason or another purchasers sought shy of her, but after she had compassed the Dewhurst Plate seven furlongs, and had subsequently set the seal on that performance by cutting down Redwing, people began to think that the old Neasham patent for breeding Oaks winners had been renewed with a vengeance, and we shall expect to find her very hardy on the Ladies' Day next June. Insulaire ran creditably, as usual, but Childebert cut up soft again, though the story is put about that the head of affairs at Heath House does not yet despair of turning him into a Derby winner.

'Tis a thousand pities so grand a colt and so fine a racer as Red Hazard should be so musically inclined, for we come across but few Rosicrucians of the "slashing" sort; the great Beauchere himself being rather on the small and short side, and we are inclined to cry "halves" with His Grace of St. Albans in "slating" the Malton colt. A young Favonius won the Feather Plate, but his name was never mentioned in the betting; and there was another turn-up in the Jockey Club Cup, wherein Verneuil and St. Christophe settled Belphebe the unfortunate between them, and it may be that none of this trio have the biggest of hearts. Chevron seems to have altered his manners for the better now that he has changed stables; and we were glad to see Cardinal York with a good winner in Eminence, a Finsdale bred colt, for which we had a good word to say last year. Haddon is another of the Montagnards, but not nearly so good-looking as Chesterton by the same sire, whose chances have been few and far between. The All Aged Stakes only brought out Ecosais and Springfield, and it was a mere farce of a race, the Flying Scotchman being unable to score once, even at his own game, and so Springfield again retires with a "clean" certificate this year, and we hope he may give Silvio his revenge over a cup course in 1878. Saturday was a brisk day's business, fully sustaining the excellent character of the week's sport, and in the Winding-up Handicap Great Tom appropriately enough closed the winning account in the Falmouth ledger, and had his revenge on Augusta. We wish Colonel Forester joy of old Templar, and surely Mr. Ellerton is well out of such an arrant deceiver. Fiddlestring bowled over the much-vaunted Nerina, Warren Hastings netted a good stake in the Houghton Handicap, being favoured with a nice racing weight, and Violet Melrose added something to Scottish Chief's winning score, which for number of winners will compare favourably with those of his rivals. There were good fields and capital racing throughout the meeting, so that "l'abord" need not be written over the portals of the Newmarket rooms just yet.

Mr. Batt has sustained a severe loss in the death of Thorn, it having been found necessary to put the poor old horse out of his misery, though at first he did so well as to raise the most sanguine hopes of his ultimate recovery. His career on the Turf was a somewhat chequered and uncertain one, but he did some great things in his day, and though he managed to pull through the Queen's Vase at Ascot, a mile course suited him the best, and it was a treat to see him come at last, like a steam-engine. Mr. Waring had secured him for his stud at Beenham House, on a three years lease, and though many would doubtless have taken fright at his doubtful hock, the accident which caused its enlargement only took place a year or two since, and never interfered with his racing abilities. By his death the fine old Velocipede strain in the direct male line is lost to us for ever, and this is the more to be lamented, as the names of both Newminster and "old Alice" cropped up on the side of his dam. Mr. Batt bought him at York, we believe, for something under 200 guineas, and for some time he has been one of the stars of our northern racing hemisphere, and "quite a character" as they say on Midlam Moor.

Those who care to inspect a model racecourse should run down to Kempton Park, where things are now "getting very forward in condition," and we fancy they will endorse our verdict of "excellent in every respect." No stone has been left unturned to secure first-class patronage, and, with the Sandown precedent, the venture should turn out well for its promoters. We are assured that, as at Esher, all the most objectionable features of a suburban meeting will be carefully eliminated, the only certain stepping-stone to success, and we may be permitted to hint at the desirability of making further efforts to purify the ring, which at a recent gathering close to London was alive with the *crème de la crème* of the welshing fraternity.

As to the Liverpool meeting, next week, the programme is in far too skeleton-like a condition for us to attempt anything more than a glance at the Cup, the acceptances for which are out of all proportion to the original entry, and look like furnishing us with a field not exceeding ten or a dozen at the outside. At the time of writing, Whitebait is favourite—rather an ominous name in connection with a race of such "fishy" proclivities—and we shall not be found among his supporters, flattery as his chance appears on paper. Woodlands is another whose connections may work him up and down with a view to mystifying the public, and should be left alone, for it does not usually fit in with the ideas of those connected with the Findon horse to play an open game. Wadlow's is another curious stable to deal with, and what with Zucchero and Mancouvre in the Cesarewitch and Cambridgeshire, backers will not be eager to rush on, albeit we expect to see Lord Bradford's colt run far better than at Newmarket, should he carry the money of the stable in preference to Footstep, whose chance on paper would seem to be second to none. Jacobin is reported to be a good horse, but we are not inclined to fancy him "this journey;" and Advance is too great a rogue to trust, though he may do the trick when least fancied by the public. The Cambridgeshire running has not unfrequently thrown a light upon the Liverpool Autumn Cup, and Arbitrator and Sunray ran sufficiently well to make both of them dangerous this day week. In so small a field, however, we shall take one to represent us, and this shall be Arbitrator, who has shown really good form on more than one occasion, and will probably be ridden out "to the bitter end." Tetrarch looks promising in the Great Lancashire Handicap; but the other events do not call for any special notice until the numbers go up.

SKYLARK.

THE first edition of "Gold," its legal standards, laws and regulations, translated from the German of Studnitz, by Mrs. Brewer, and edited, with original notes, &c., by Edwin W. Streeter, consisting of the very unusual number of 4,000 copies, having been sold almost as soon as published, the editor deems it but right to attribute the success to the patronage it received from the Board of Trade, one of whose special functions it is to collect and publish statistics of the revenue, wealth and commerce of the United Kingdom and its dependencies, as well as of foreign countries, and whose early approval of the little book has much hastened the production of a second edition, carefully revised, to meet the pressing and increasing demand for the reproduction of the work.

KEATING'S COUGH LOZENGES contain no Opium, Morphia nor any violent drug. It is the most effective remedy known to the Medical Profession in the cure of COUGHS, ASTHMA, BRONCHITIS—one Lozenge alone relieves. Dr. J. BRINGLOW, M.R.C.S.L., L.S.A., L.M., writes: July 25, 1877, "Your Lozenges are excellent, and their beneficial effects most reliable; I strongly recommend them." Sold by all Chemists, in Boxes, 2s. 1d., and 2s. 9d. each.—[Advt.]

THE NATIONAL THEATRE.—"RUSSIA."

THE opening of the National Theatre on Saturday night was an event of primary importance in the history of the theatrical year. Mr. Henderson had undertaken to provide the people, otherwise those persons whose habit it is to patronise pit, gallery, and kindred places in the auditorium, with what may be termed a West-End performance at East-End prices. He had pledged himself to inaugurate a wholesome reform. He had promised to cater for pit and gallery in a large and generous way. Well, did he redeem his promise? We honestly think he did. "Russia" is full of defects, but its merits as a strongly sensational piece are undoubted, and these ought to ensure for it a season of success.

The subject of this play, which is to a certain extent founded upon a novel by Prince Lubomirski, is the fortunes of certain exiles who have been banished to Siberia through the intrigues of an unscrupulous Russian Minister. The prologue introduces us to the ball-room and gardens of the *Palais d'Hiver*, in St. Petersburg, and to the guests of the Emperor, (Mr. De Belleville). Amongst these are Madame Dugarey, (Miss Eleanor Buxton) a lively *Parisienne*, Count Vladimir Lanine, (Mr. E. H. Brooke), an attached follower of the Grand Duke, his wife Tatiana, (Miss Henrietta Hodson), Olga, (Miss Carlisle) her sister-in-law, and M. Schlem, (Mr. Hermann Vezin) Chief Secretary of the Political Department, and devotedly attached to the latter lady, who however, does not favour his attentions. He pursues her to the ball, and a declaration of his love is rejected both by Olga and her brother. Schlem now vows vengeance against the Count, as leader, to a meeting of conspirators against the Emperor. This conspiracy has been devised by Schlem, in order, at the proper moment, to expose the plot, and so advance the credit of his department. Two notes are conveyed by Muller to Tatiana and her husband respectively. The former goes to sup with Madame Dugarey, without her husband's knowledge. The Count is instructed to repair to a certain house near the Neva, where he will learn the secret of his wife's absence. Torn by jealous doubts, Vladimir, still followed by the Englishman, goes to the house named; they are admitted, and almost immediately Schlem's police enter and arrest them. His foes in his power, Schlem has them banished to the mines of Siberia. In the first act we find the exiles in their miserable snow-hut. Olga and Tatiana have been permitted to follow brother and husband, and they are expecting their arrival from Tobolsk, whither they have sped to try to induce the Governor to quarter them nearer the town for the sake of Tatiana, whose health is breaking. Vladimir and l'Estrange return, but with the news that a new Governor is appointed, who has not yet taken office. The faithful Flannigan, in the disguise of a monk, has, however, followed his master, and has arranged a means of escape for the exiles. A sledge is prepared and ready close by, and arms are also provided. All but Olga retire to pack up and fly; Schlem suddenly enters, and, announcing that in order to be near her he has given up his position and taken the post of the new Governor of Tobolsk, urges his suit vehemently. The other enters, and Schlem finds himself trapped, as he possesses no official guard. Kept at bay by Flannigan, and locked in when all have got off safely, he tears down the shutters, gives the alarm, and is once more on the track of the fugitives. In the next scene, Muller, also banished by Schlem, as a dangerous witness, is found arranging an attack on the Governor's house with his fellow exiles, who pursue the trade of wood-cutters, and are known as "The Brethren of the Lake." He stimulates their fury by informing them who the new Governor is, and they move towards Tobolsk. Scene 3 shows us a snowdrift near the forest, with the sledge of the fugitives overturned, the track lost, and Tatiana almost dying of fatigue. The men leave them for a time to try and recover the route, and Schlem discovers his prey. Once more he pleads to Olga, offering to save her sister-in-law's life if she will consent to be his. Half mad with misery, Olga ultimately yields, and Schlem has the two removed to his house. Vladimir and the others return and find wife and lover gone. In their despair they know not where to turn, when Muller and the other exiles enter, and explain their object. Vladimir consents to really lead them now, and they go towards Tobolsk vowing vengeance upon Schlem. The second act takes place in the Governor's Lodge, near the Angara River; and here Olga is brought in by Schlem as his wife; and a scene of hatred and passion ensues, when Olga discovers that revenge, as much as love, has actuated Schlem to this marriage. She cries for help, and, at the moment, her lover, Vladimir, and the exiles storm the house and secure Schlem, who is handed over to Muller, his old foe, tied hand and foot. All but Muller and Schlem escape to the Ford of the Angara. Captors and captured now face each other, and Muller malignantly twists his prisoner, and, leaving him helpless, fires the house and flies. Schlem is now in the midst of a conflagration, and in danger of death, when a thought strikes him. He struggles to the flames, and allows them to burn the cords which bind him. After enduring frightful torture, his hands are freed; he cuts the ropes about his feet, and, still vengeful, follows the fugitives. These, we find, in scene third, have reached the Old Boat House on the Angara River, and the women are safely conveyed by a boatman to the other bank. They are accompanied by Vladimir as protector, while l'Estrange and Flannigan remain to keep the ford against the Russian soldiers, who appear. An exciting contest now ensues, which concludes, however, with the defeat of the two defenders, who are overwhelmed by numbers. They find consolation in the reflection that the women are safe, when, to their horror, they see Schlem's police seize them and Vladimir just as they land. The Third Act takes place in Schlem's house. He has heard that the Emperor is about to inquire into his governorship, and, determining not to forego his revenge, orders in a platoon; and separating Olga and Tatiana from l'Estrange and Vladimir, is about to give the word to fire on the two men, when the Emperor arrives. Muller, who has explained all, triumphs over his enemy, and the unhappy victims of Schlem's treachery are released and re-united. The arch-plotters themselves, baffled and desperate, die in a paroxysm of fury."

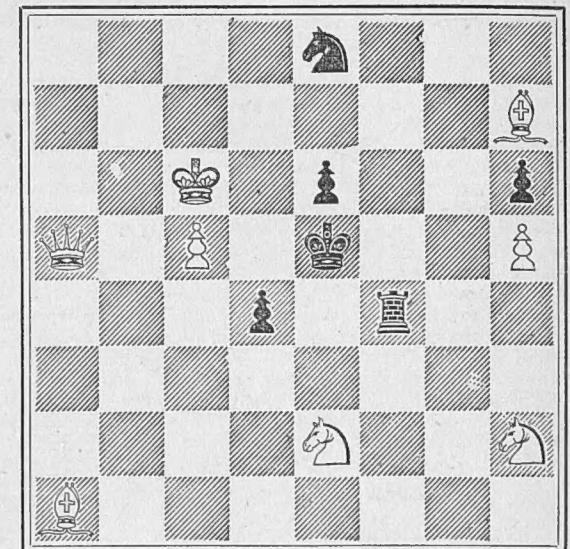
The scenery, by Messrs. Julian Hicks and H. P. Hall, is splendid. Seldom has a more effective "set" than the Virgin Snow Forest been beheld. Many of the situations are novel, and that where Schlem, left to perish in the flames of a burning house, effects his escape by igniting the cords which bind him produces a great effect. There is too much "villainous saltpetre" in the piece, and, owing we suppose to the shallowness of the stage, the scene in the Block House and the Ford on the Angara River—"where the brave defenders of the Ford are overpowered"—fails to produce the impression which the authors evidently expected it would. The piece is magnificently dressed—too magnificent in "the hut of the exiles in the snow-wastes of Siberia"—and the appointments in the earlier scenes have been provided with no niggard hand. The piece, however, is clumsily written. Indeed, it was manifest on Saturday night that it was only the good taste and skill of a clever company of artists which saved the gratuitous bathos of the dialogue from the condemnation it so richly deserved.

Mr. Reece, at any rate, ought to have known better. After excepting the absurd efforts of one "artist," whose name need not be mentioned, we have little but praise to bestow on the acting. Mr. Hermann Vezin's is a fine performance. He has seldom been seen to greater advantage. Mr. De Belleville plays a small part in a great manner. We shall probably have no fault to find with Mr. Billington's impersonation when we have seen it again. On Saturday night he "rollicked" too much. Mr. E. H. Brooke is entirely satisfactory, and Mr. Arthur Stirling deserves high commendation for his artistic portrayal of the part of the German adventurer. Mr. Shiel Barry has no superior on the stage in the line of character of which Corporal Flannigan is a type. The part fits him like a glove, and therefore tells marvellously with the audience. All that a capable artist can do with a colourless part Miss Hodson does with that of Tatiana—but she deserved better treatment at the hands of the authors. Want of robust physique notwithstanding, Miss Carlisle achieves a distinct triumph as Olga. But she must not strive too much. An emotional actress may be over intense. The little Miss Eleanor Buxton has to do she does with skill; but we don't admire her costume. Although the reception which *Russia* met with on Saturday was somewhat mixed, we are strongly of opinion that, materially compressed as to the dialogue, and the obvious errors of stage-management remedied, the drama deserves to run.

CHESS.

PROBLEM NO. 163.

By J. THURSBY.
BLACK.



WHITE.

White to play and mate in three moves.

CHESS IN LONDON.

The following fine game was played in the last Handicap Tournament at the City of London Club:—

[Remove White's Q Kt]

WHITE.	BLACK.	WHITE.	BLACK.
(Mr. Potter.)	(Mr. Block.)	(Mr. Potter.)	(Mr. Block.)
1. P to K B 4	P to K 3	17. P to B 5	Q to Q sq
2. P to Q Kt 3	Kt to Q B 3 (a)	18. B to B sq	P to B 3
3. B to Kt 2	P to Q 4	19. R to B 2	P to Q Kt 4
4. P to K 3	Kt to B 3	20. Kt to R 4	B to Q 3
5. Kt to B 3	B to K 2	21. B to Q 2	R to B 2
6. Q to K 2 (b)	Kt to Q Kt 5	22. B to K B 3 (e)	B to K B sq
7. P to Q 3	P to B 4	23. B to K 5	Kt to Q 3
8. P to Kt 3	B to Q 2	24. B to K 6 (f)	Kt to K 2
9. P to Q R 3	Kt to B 3	25. B takes P (ch)	K to R sq (g)
10. P to R 3	Q to Kt 3	26. Kt to K 6 (ch)	K takes Kt
11. B to Kt 2	P to Q 5	27. B takes Kt	K takes Kt
12. P to K 4	Q to K 4 (ch) (c)	28. P takes Kt	B to Q 3
13. Kt to Q 2	Q to B 2	29. Q to R 5 (ch)	K to Kt sq
14. Castles K R	Castles K R (d)	30. B takes R (ch)	K to B sq
15. K to R 2	Kt to K sq	31. B to Q 5	B to K sq
16. Kt to B 3	P to K 4	32. Q to R 8 (ch)	Resigns.

(a) In this phase of the close opening, it is better for Black, whether playing on even terms or at odds, to advance his Q B P before he moves the Q Kt.

(b) Much better than playing P to Kt 3 at once, because it conceals White's intention of bringing out the K B on the King's side, and seduces Black into making a weak move.

(c) Ignoring Staunton's advice to young players—"avoid useless check."

(d) Castling Q R would have been much better.

(e) The key-move to a capital combination.

(f) From this point to the end, White's game quite coruscates with pretty moves.

(g) If K takes B, White wins by checking with Q, and then playing Kt to Kt 6.

CHESS INTELLIGENCE.

On Monday evening, the 29th ult., the City of London Chess Club was the scene of unusual excitement and festivity. On that occasion the Handicap Tournament, which commenced ten days previously, was resumed about six o'clock, and the fighting was kept up unflaggingly until after nine. The rooms were crowded, and the respective games in which Messrs. Boden, Potter, and MacDonnell were taking part, attracted a large number of spectators, and were watched with great interest. These three champions were victorious over their several opponents, to whom they yielded large odds. Having now won their first round, they are amongst the 32 who will have to contend for the first and second prizes, whilst the vanquished 32 will compete for the third and fourth. The usual monthly supper afterwards took place, when more than thirty members assembled round the festive board, over which Mr. Gastineau most genially presided. Songs, recitations, and anecdotes then followed; and the evening was further enlivened by a capital speech by the well-known amateur, Mr. Adamson. Just before the meeting broke up, it having been reported that Mr. Duffy was about to pay a short visit to America, the whole company most enthusiastically drank that gentleman's health, wishing him at the same time a safe and speedy return home.

CUBBING the other day with the Pytchley, pretty Mrs. — came to grief in a brook, from which she emerged dripping from hat to boots. "What am I to do?" she said piteously to Captain R., who, seeing the fall, had ridden to her assistance. The gallant captain was a lady-killer and an Irishman. "I think I must squeeze you," he said, in his happiest manner. "Thanks," said the little woman, rising to the occasion; "but I see my husband coming, and I think he would do that better than you." —*The World.*

DOGS OF ALL AGES AND BREEDS ARE SUBJECT TO WORMS. SYMPTOMS: Unhealthy appearance of coat, hair looking dead and not lying smoothly, condition bad although appetite good, spirits dull, nose hot and dry, and breath offensive. One dose of NALDIRÉ'S POWDER removes worms within an hour, at the same time giving tone to the stomach and producing first-rate condition. "Khiwlas, Bala, North Wales, September 21, 1874.—I gave a NALDIRÉ'S POWDER to a colley on Saturday last, and in ten minutes he evacuated a tapeworm 10 yards 2 feet in length. I consider the Powder effectual.—R. J. LLOYD PRICE." NALDIRÉ'S POWDERS are sold in packets, price 2s., 3s. 6d., 5s., by all Chemists, and on receipt of stamps by BARCLAY AND SONS, 95, Farringdon-street, London.—[Advt.]

THE DRAMA.

"REVIVALS" still continue important features in theatrical policy. Besides *London Assurance*, with which the new series of afternoon performances at the Aquarium Theatre was inaugurated on Monday last, and to which, as an established stock play, the term "revival" is scarcely applicable, we have no less than three during the week, viz., Mr. Burnand's domestic drama, *The Deal Boatman*, and Mr. Boucicault's drama, *Formosa*, at the Adelphi, on Saturday evening; and the Court burlesque, *Isaac of York* at the Globe, on Monday, all of which have met with marked success. The other important events of the week have been the re-opening on Saturday evening of "The Queen's," newly designated "The National Theatre," under the management of Mr. Alexander Henderson, with a new melodrama of Russian life, entitled *Russia; or, the Exiles of the Angara*, and adapted from a novel by Prince Lubomirski, by Messrs. Reece and Farnie; and the opening on Monday night of Mr. George Conquest's newly-erected Grecian Theatre, also with a new drama, written for the occasion by Messrs. George Conquest and Henry Pettitt, under the title of *Bound to Succeed; or, a Leaf out of the Captain's Log*.

But few changes have taken place in the other theatres. The revival of *The Shaughraun* at the Marylebone, which was to have been for one week only, has proved so successful that it has been continued during this week, Mr. J. A. Cave repeating his admirable impersonation of the hero, Conn; and at the National Standard Mr. T. C. King has appeared during the week as Macbeth, Othello, and Hamlet, and terminates his engagement tonight.

An interesting feature in the special afternoon performance last Saturday at the Strand Theatre, for the benefit of the Indian Famine Fund, was an appropriate address, written for the occasion by Mr. Cunningham V. Bridgeman, which was delivered with charming grace and expressive feeling by Miss Eleanor Burton.

Success continues to attend the new series of plays under the direction of Mr. C. Wyndham. On Tuesday at the Crystal Palace *Robert Macaire* was represented, with Messrs. Sam Emery and Paulton as the two scampish adventurers, and a revival of *All that Glitters is not Gold* was set down for Thursday. *London Assurance* will be played next Tuesday, with an admirable cast, including Mr. Charles Wyndham and Miss Henrietta Hodson.

At the Alexandra Palace *The School for Scandal* was represented on Thursday, supported by Messrs. W. H. Stephens, Marius, Cox, Edward Terry, Dewar, J. G. Taylor, and Mesdames Eleanor Burton, Mary Oliver, and Fanny Hughes.

Last night (Friday) *Our Boys*, having reached the 900th consecutive representation at the Vaudeville, Messrs. James and Thorne resumed their original parts of Perkyn Middlewick and Talbot Champneys.

To-day, the first Gaiety Matinée will take place, for the first London benefit of Mr. J. H. Barnes. The principal item in the programme will be a new version of *L'Aveugle*, which will be produced for the first time under the title of *Light*, and with Messrs. Vezin, Maclean, Soutar, Edgar, Fawcett, and Barnes; Misses Meyrick, Leonard (a débutante), L. Neville, and West in the chief parts.

The other morning performances to-day will comprise *Engaged* at the Haymarket, *The Pink Dominos* at the Criterion, *Liz; or, That Lass o' Lowrie's*, with Miss Rose Leclercq and the original cast, at the Globe, and the regular afternoon performance at the Aquarium Theatre of *London Assurance*.

On Monday the Adelphi drama, *After Dark*, will be produced at the Standard.

Next Saturday (10th instant) a morning performance of *An Unequal Match* will be given at the Prince of Wales's.

GLOBE THEATRE:

The Lion's Tail, after a long run of popularity, was replaced here on Monday night, by a revival of Mr. Plowman's burlesque, *Isaac of York*, which met with great success when originally produced at the Court, some five or six years since. The burlesque has been revised, so as to introduce allusions to the latest current events and topics; some new music has also been added, and it is now put on the stage with great taste, and elegance of costumes, and represented with so efficient a cast as to elicit continuous applause, indicative of another run of prosperity. Mr. Righton resumes his old part of *Isaac*, and invests it with all the eccentric humour of old, again winning repeated encores for the famous topical song, "Cock-a-Doodle." Miss Constance Loseby is specially engaged for the part of *Rebecca*, which she acts with much spirit and vivacity, while the attraction of the revival is much enhanced by her expressive vocalisation. Two of her songs, the "Good Night," and "Let me Dream Again," were charmingly rendered and re-demanded, and the subsequent medley duet with Mr. Righton, introducing most of the popular music hall airs of the day, was equally successful, and encored.—Miss Rachel Sanger as *Ivanhoe*, Miss Emma Ritta as *Richard Coeur de Lion*, and two new comers, Miss Constance Lewis, as *Rowena*, and Miss Lucette as *Wamba*, were picturesque representatives of their respective rôles, and Mr. Charles Collette was grotesquely humorous as Sir Brian de Bois Gilbert. Robin Hood, Little John and the Merry Foresters were represented by a bevy of comely young débutantes at this theatre, whose appearance in their picturesque costumes formed not the least attractive feature of the revival, which must be pronounced a decided success.

NEW GRECIAN THEATRE.

Mr. Conquest's newly erected theatre, as described in these columns a fortnight ago, was opened to the public for the first time on Monday evening, and although the staircases and approaches to all parts of the house are still in the rough and unfinished, the bare bricks as yet even unplastered, the interior, brilliantly lighted by a series of semi sun-burners close to the circular ceiling, presents a most cheerful aspect, and for elegance of decoration, graceful curve of the box fronts, and the general excellence of construction, it is not surpassed by any theatre in the metropolis. The opening was inaugurated, as usual on such occasions, by the National Anthem being sung by the whole of Mr. Conquest's company, accompanied by the orchestra, under Mr. Oscar H. Barrell's direction. After which was produced a new and original drama, entitled *Bound to Succeed; or, A Leaf from the Captain's Log*, written by Messrs. George Conquest and Pettitt, who have provided a drama exactly suited to their patrons, and which only requires some judicious pruning of prolix details, and a closer working of the dramatis personæ than could be expected on a first night, to become an enduring success. Skilfully constructed, the story of *Bound to Succeed* is deeply interesting, turning as usual on the struggles between intense and unscrupulous villainy and long persecuted virtue, and developed through a series of numerous well designed situations, and such exciting incidents as attempted assassinations, false marriages, and impersonations, unfounded charges of bigamy, &c., the motive of the evil-doer of the piece being to possess himself of the inheritance of the virtuous hero of the story. After many complications, the schemes of the former are frustrated, and all ends happily for the wronged. The drama carefully mounted, is illustrated with some admirable scenery, and the principal characters are effectively sustained by Mr. George

Sennett, as the arch scoundrel, Randall Headstone; by Mr. William James as his persecuted victim, Edward Fitzgerald; Miss Mabel Verner as Mabel Burton, secretly married to Fitzgerald, and by Miss Denvil as Agnes, the forced accomplice of Randall Headstone. The serious portions of the play are relieved by the doings of three or four eccentric comic characters, humorously represented by Messrs. George Conquest, H. Nicholls, and George Conquest, jun., and Miss M. A. Victor. The new drama was warmly received by the very numerous audience that filled almost every portion of the very spacious theatre, capable, it is computed, to comfortably accommodate 5,000 persons.

AQUARIUM THEATRE.

Hitherto the afternoon dramatic performances here have been for short intermittent periods; but as a further attempt to establish this house as a permanent "Afternoon Theatre," a new series of afternoon performances of standard plays, supported by the best artists available in London, has been arranged, and was auspiciously commenced on Monday last with a very excellent representation of *London Assurance*. Notwithstanding the miserable weather on Monday, the theatre was attended by a very full audience, by whom the performance was thoroughly enjoyed and warmly applauded. Mr. Wm. Farren, Mr. Chas. Warner, and Mrs. John Wood, repeated their well known and meritorious assumptions of Sir Harcourt Courtly, Charles Courtly, and Lady Gay Spanker; Mr. Clifford Cooper was hearty and natural as the genial Max Harkaway. Mr. H. Astley, although only a young actor, was essentially good and artistic as Dolly Spanker, and was warmly applauded. Dazzle was adequately represented by Mr. St. Maur, and Mr. Fawn was immensely amusing as the lawyer, Meddle; Grace Harkaway found an appropriately graceful and quietly piquant representative in Miss Helen Meyrick, and Miss Miller was good as Pert. The comedy has been repeated each afternoon, and will be followed in succession by *The School for Scandal*, *Richelieu*, *John Bull*, and *The Man of the World*, in which Mr. Phelps, who is engaged, and makes his first appearance here on Monday week, will take part, and repeat his well-known impersonations.

MUSIC.

MR. MAPLESON'S WINTER SEASON.

MR. MAPLESON's prospectus of his ensuing season of Italian Opera at Her Majesty's Theatre has been perused with genuine interest by all lovers of music. In the opening paragraph Mr. Mapleson says:—"The claims of England to be considered a musical country can scarcely be denied, yet London is the one European capital of importance where during by far the greater part of the year it is impossible to hear an operatic performance. The idea, however, of regarding Italian opera as an entertainment exclusively for the aristocracy and for the fashionable classes, of which the aristocracy forms the nucleus, may now be said to have served its time. The taste for operatic, as for other music, is very widely spread, and there is good reason for believing that winter performances of Italian opera at reduced rates would be largely supported. Mr. Mapleson is, in any case, determined to make the experiment, and with that view will commence on Nov. 5 a series of representations of Italian opera at popular prices." The first sentence of this paragraph contains an undeniable truth, and one which is by no means creditable to this country. It should be observed, however, that in those foreign capitals where operatic performances are given all the year round, it is not exotic, but native opera, which is perennially in bloom. We shall not imitate the examples of France, Italy, or Germany, by promoting the success of Italian opera as a permanent institution in London, but by obtaining State aid for the support of English opera. The time must come when the English Government will acknowledge the justice and the advantage of recognising the claims of English music, and when it will receive the same kind of encouragement which is afforded to other branches of art. The Ministry, or the Statesman who initiates the movement, will meet with general support from all parties and in all quarters, and will have little difficulty in carrying a measure which has been delayed only by the apathy of musicians, and their unfitness for combined agitation. It may be added that the promoter of this much-needed reform will acquire a permanent and wide-spread popularity. We need a National Conservatory of Music, with provincial branches. Instruction should be given gratis to qualified pupils. Annual prizes should be given to the best vocalists and instrumentalists, and, above all, to the best composers. The prize operas of each year should be produced at a National Opera-house, which should be aided by the State, and none but English artists should be engaged. As "it is the hope of reward that sweetens labour," our English musicians would be encouraged to persevere in the endeavour to found an English school of music, and it would not be long before good results were attained. While waiting for the good time that is so long in coming, we must be thankful for such efforts as Mr. Mapleson is about to make, and must cheerfully accept Italian since we cannot get English operas.

The second sentence of the paragraph is democratic in character, and to be consistent with the principles herein laid down, Mr. Mapleson must, next spring, throw his usual aristocratic supporters overboard, and boldly appeal to the masses for support, discarding expensive "star" artists, and relying on excellence of ensemble. We are half inclined to believe that he might do worse than adopt this plan. The misfortune of having a "star" artist is, that the article is very expensive, and that people are apt to stay away when the "star" does not sing; so that the receipts on two or three nights in the week have to be placed against the deficiencies on other nights. An Italian Opera-house conducted on the principles which will regulate the ensuing season, in respect to prices and toilette regulations, and opened every night in the week at 7.30 from March to July, would attract enormous audiences. Mr. Mapleson announces that during his winter season "the performances will commence at 7.30 and, as a rule, will finish about 10.30." This is a sensible and welcome innovation. The opera-houses in London are largely supported by the middle classes residing in the suburbs, many of whom are obliged to return home by trains leaving London at or before midnight. To such persons, the last acts of many operas are quite unknown, as the absurd custom of beginning each representation at 8.30, and allowing twenty minutes' intervals between the acts, makes it impossible to bring long operas to a conclusion until midnight. Since "society" has taken to calling early supper "dinner at eight," managers have feebly accommodated themselves to this arrangement, and have gradually postponed their hours of opening, later and later, until there seems to be a prospect of the opera commencing at bedtime. At the Royal Italian Opera last season, the nominal time for commencing was 8.30, but as a matter of fact the conductors were seldom allowed to raise their batons until fifteen or twenty minutes later. At Her Majesty's Opera a better regime prevailed, and when Sir Michael Costa entered the orchestra every one knew that "Big Ben" was just chiming half-past eight. Let us hope that the same punctuality will be shown, now that the opera is to commence an hour earlier.

Mr. Mapleson goes on to say:—"It is believed that a favourable opportunity will now be afforded for departing from the

ordinary routine, by which no operas are presented to the public but those with which it is already thoroughly familiar. If more great singers are brought together in London during one brief summer season than are collected in any other capital during a much longer period, it may also be said that London is famous amongst the great cities of the world as the one in which the smallest number of new works is produced. If by chance some work, not included in the ordinary repertory, is brought out, it is sure to be produced in the early part of the season, before the prime donne of high European fame have arrived; and probably at the present unfashionable period of the year a public will be forthcoming which will listen to new operas with more interest and attention than will be bestowed upon them at what many might consider a more favourable time." Mr. Mapleson understands the Demosthenian theory of eloquence, and flatters those whom at the present moment he addresses—at the expense of the absent ("Les absents ont toujours tort!") "aristocracy." He might be asked whose fault it is that the "ordinary routine" of our Italian opera-houses has been opposed to the production of operatic novelties? If London has long been the city "in which the smallest number of new (operatic) works is produced," it is rather amusing to find the fact pointed out by one of the two managers who are responsible for it. And when we turn to the banquet of novelties which Mr. Mapleson is about to spread before us, we find a promise of one (!) novel opera,—the *Ruy Blas* of Marchetti,—and a revival of Verdi's *Forza del Destino*, with "important changes and modifications" by the composer! For the present, we do not ask for novelties, and shall be content with the excellent répertoire of H.M. Opera, from which the following six operas will be consecutively performed next week:—*Il Trivatore*, *Il Barbiere di Siviglia*, *Un Ballo in Maschera*, *Rigoletto*, *Le Nozze di Figaro*, and *Robert le Diable*,—truly a splendid bill of fare.

If we turn to the list of the artists who will appear during the season, we find many attractive names, and may reasonably expect good performances. Among the sopranos and contraltos will be found Mdmes. Salla, Rodani, Marie Roze, and Valleria, Mdlles. Parodi, Perdi, Bauermeister, Lablache, and Belocca. The tenors will be Signori Fancelli (a host in himself), Gillandi, Runcio, Rinaldini, Grazzi, and Bettini. The barytones and basses will be Signori Del Puente, Galass Zoboli, Franceschi, Gounet, Brocolini, and Foli. No mention is made of the conductor, but Signor Li Calsi, M. Sainton, and Mr. Weist Hill are at hand. The prices of admission have been considerably reduced, and a visit to Her Majesty's Opera will within the means of all but the very poorest lovers of music.

Mr. Mapleson's energy and enterprise cannot fail to be admired, and, we hope, will be rewarded. Should his present experiment prove successful, it may be worth his while to consider the advisability of entirely remodelling the customary programme of the spring season.

Her Majesty's Opera Company, last week, concluded a successful season at Cork, and one of the "events" during their stay was the débüt of a young English artist, Miss Ellen Purdy, under the Italianised name of Lisa Perdi. Those who have heard this clever young lady in public and private concerts will not be surprised to learn that she made a great success, thus recorded in the *Cork Constitution* of October 25:—"The part of Siebel served to introduce a young lady, who appeared last night for the second time on any stage. We allude to Mdle. Lisa Perdi, who sustained this rôle, vice Mdle. Belocca, who was indisposed. Her performance of the part was a great success, and leaves no doubt but that she will yet take a high place in the musical world. She sang the flower song, 'Pariate d'amour' in such a manner as to evoke a hearty encore, which was well deserved. She yet requires a little further experience, especially in her acting, which at times was too demonstrative. However, she has made a good beginning, and will, doubtless, realise our anticipations."

The Covent Garden Promenade Concerts will terminate on Monday, Nov. 12, when MM. A. and S. Gatti will take their annual benefit. They deserve "a bumper." Throughout the season they have shown liberality, energy, and good taste, and have provided intellectual enjoyment for many hundreds of thousands of amateurs. Their band has been splendid; their conductor, Signor Ardit, has not only worked skillfully and zealously as chef d'orchestre, but as composer and arranger; their leader, Mr. Alfred Burnett, has admirably aided his chief; and had the vocalists been always equal in merit to the band, nothing would have been left to be desired. Last week a delightful Beethoven concert was given, and on Wednesday last a Mendelssohn concert, to which we shall make special reference next week.

Miss Emily Mott has already announced her (fifth) annual grand evening concert, to be given at St. James's Hall, on Friday evening, December 7, when she will be assisted by Mrs. Osgood and Miss José Sherrington, Mr. Sims Reeves and Mr. Lloyd, Mr. Walter Clifford and Mr. Maybrick, Miss Lily Mott (pianoforte), the English Glee Union, and MM. Sidney Naylor and Hamilton Clarke as conductors.

The Classical Saturday Concerts at the Alexandra Palace will be recommenced this afternoon, under the direction of Mr. Frederic Archer. The programme is full of interest, as might be expected from the well-known musical taste and ability of the conductor.

THE Theatre Royal, at Exeter, has commenced, under the able and enterprising management of Mr. Frederick Neebe, a winter season, with a talented company, which for strength—both numerically and artistically—cannot be surpassed by any other provincial theatre of the same size. New scenery has been provided, which reflects great credit on the part of the painter, Mr. T. S. Glenney; and the acting manager, Mr. T. Henry Cobbe, has been most successful in producing Charles Reade's famed drama, *It's Never Too Late To Mend*, before large, enthusiastic, and appreciative audiences. The local newspapers speak in glowing terms of the manner in which the drama was represented throughout, and mention with the highest praise the acting of Miss Florence Wade, who made her débüt at Exeter in the part of Susan Merton. The Exeter paper says:—"A more pleasing representation of the part it would be difficult to imagine. Youth, good looks, intelligence, and natural grace, combine to render Miss Wade a most charming actress, and we shall be much disappointed in our estimate of her powers if she does not reach a high position in her profession."

THE Rev. Newton Price writes from Watford, under date Oct. 28, respecting Charles Cheshire, a railway clerk, not unknown to the sporting world as a fast runner (under the name of Fortescue), of whose death from hydrophobia was very recently announced. The Rev. Newton Price states that Cheshire was twenty-eight years of age, and leaves a wife and three children helpless and penniless. Mr. F. J. Sedgwick, the Brewery, Watford, and Rev. Newton Price, Watford, will gladly receive subscriptions and apply them to the best of their judgment for the benefit of the family.

DAYLIGHT IN DARK ROOMS.—Chappuis' Patents.—69, Fleet-street.—[ADVT.]



SCENES FROM "ENGAGED," AT THE HAYMARKET.

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ODDS AND ENDS.

IN Japan, when the native fishermen are all fishing for the octopus, there is much excitement, for the flesh of this fish ranks there as a delicacy, prized only as the worthy citizen of London values the Colchester and Whitstable native. It is the habit of the octopus to crawl into any dark cranny or corner which it may find handy. Accordingly, the Japanese fisherman sinks a number of earthenware pots, each with a small hole in it like a beehive. These pots are attached by "droppers" to a "long line," each end of which is buoyed up. In the morning the fisherman picks up the line with its pendant pots, and drags out of them their ugly and unwilling occupants. Octopus-fishing off the Japanese

coast is also varied by the pleasing pursuit of spearing the *bêche de mer*, or sea slug. The sea-slug, or kinko, is a creature about the size of a cucumber, and resembling nothing so much as the ordinary "sea mouse" of the English coast. The Japanese, however, pickle and dry it, much as the Norwegians kipper salmon. To catch the creature, on the other hand, requires years of practice. It is harpooned with a barbed spear, to which is attached a shaft from six to eight feet in length, and when secured it is brought to the surface of the water with a sharp jerk, and at once skinned, disembowelled, and placed on the deck of the boat to dry in the sun. The whole proceedings closely resemble those of lobster-fishing in Norway.

A correspondent for yachtsmen who, like himself, own

small boats, not possessing the luxury of ice safes, and yet who have a weakness for Devonshire clotted cream, has recommended a plan, inexpensive and efficacious, for keeping it on board sweet and good for some time, when hot weather comes again. "One day," he says, "at Dartmouth, my sails wanting alteration, I went up the lovely river Dart to Totnes, and spent two days at that most comfortable and charmingly situated hotel, the Seymour Arms. Their clotted cream was so good that I wished to carry some on board. This was said to be useless, the weather being so intensely hot; but, never liking to be beaten, I went to a very civil tinman near at hand and ordered a tin can (with a long wire handle,) 6in. high and 3 $\frac{1}{2}$ in. in diameter, to hold 2lb. of cream; and also another can, 12in. high and 4 $\frac{1}{2}$ in. in diameter, with a



PREPARING FOR THE BAL-MASQUE.

stout wire handle, as an outlet casing. Fresh cold water was poured into within one inch of the top of the cream tin, every day; when in harbour the whole affair was put overboard into the water to within 2in. of the top, and when at sea it was kept in the cockpit with a wet cloth wrapped round it; and though the heat was so great (125° on our deck one day at 1 p.m.), the cream was perfectly good for a fortnight. If a little rough ice could be procured and put inside the outer tin, instead of water, of course it would be much better.

Haska, which of late caused such excitement in Lincoln's-inn and Westminster, has quite a romance in connection with it. The lady professionally known as Madame Mendoza Rita is Miss

Catherine Lula Campbell, who is closely related to a distinguished Scotch family. She received an education worthy of her birth and expectations. She passed her early years in India, and while there became entitled to large territorial possessions. She was thus rendered very rich; and she was previously very beautiful. Suddenly she broke away from her relations, and was seized with an uncontrollable longing for the stage. She came to England about seven years ago, and appeared at Gravesend, and some small provincial theatres, under the title of "The Princess of Georgia." She acted as Lady Macbeth at the Queen's Theatre, and at the Charing Cross as Zuleika. She purchased for £100 not only the right to play *Haska*, but also bought about twenty

plays besides, including one by Colonel Alfred Bate Richards. As soon as she had acquired a large stock of original pieces and a magnificent theatrical wardrobe, and seemed on the way to dramatic success, she took a sudden but rooted aversion to the stage. She has now left it, and keeps pretty much to her charming villa residence in the western suburbs of London.

At a colliery mechanics' annual supper, the vice-chair was occupied by the foreman blacksmith. When the chairman requested him to ask a blessing, he replied, "Mr. Chairman and gentleman aall, aa nivvor said grace in aall my life, but aa'll de whaat aa can. May the Lord be thankful te receive us aall another year!"

MUSICAL AND DRAMATIC GOSSIP.

LONDON AND SUBURBAN.—The Nelson Dramatic Club have added £40 to the Indian Famine Fund, as the profit of a night's performance by that club.—Mr. W. B. Fair and Miss Susie Vaughan are engaged for principal parts in the Alexandra Palace pantomime.—Mr. Edward Rose, at the New Shakespeare Society, will read a paper on Shakespeare's adaptation of the old *Troublesome Reigne of King John*, in which he finds the use Shakespeare made of the old drama, with some very interesting and curious illustrations of the poet's practical knowledge of stage business.—The performance at the Globe, for the benefit of the Royal General Theatrical Club, on Saturday last, realised nearly £140.—Mr. Charles Morton takes the management of the Alhambra.—Mr. Muskerry has denied the statement we published last week that his comedy accepted for the Haymarket Theatre was under lock and key for several months, and asserts that Mr. Howe confesses that the piece was not in his possession during the whole of the time it had been at the theatre. Mr. Gilbert says—"I gather from Mr. Muskerry's letter that the 'leading idea' of his piece is as follows:—A runaway couple, contemplating a Scotch marriage, direct their flight to a rustic hotel on the Border. An impromptu ceremony of some kind is hastily performed, and the couple consider themselves married. Eventually they discover that the supposed 'marriage' took place in England, and is, therefore, invalid. They separate, but eventually come together again, and their union is ratified in a legal manner. In *Engaged*, a couple, having no intention whatever to contract marriage, and being, in fact, total strangers to one another, declare that they are man and wife, in order to enable the lady to escape from an infatuated admirer. They separate immediately, but eventually they discover, as each is on the point of being married to some one else, that the declaration took place in Scotland, although they did not know it at the time, and they are therefore man and wife. The contemplated marriages are broken off, and, after it has been clearly ascertained that the declaration was made north of the Border—a question upon which some doubt had arisen—they are reunited without any ratification, but as a matter of course." A weekly contemporary, commenting upon this discussion, says: "Really this chain of coincidence seems more than surprising; especially when I come to remember that the theatre where the accidental *fuc simile* was produced is the very house that accepted the unfortunate original just a year previously, and that that unconscious plagiarist, Mr. Gilbert, has been constantly in and out of the same theatre for the past twelvemonth. In the *Critic*, Mr. Puff disposes of a similar coincidence, by the remark that he and Shakespeare thought of the same thing, and that all that can be said is that Shakespeare thought of it first. There was, however, a boldness about the effrontery of Puff Primus that is sadly wanting in Puff Secundus, unless, indeed, I may take the title he has affixed to his artless imitation—'Engaged'—as a manly acknowledgment that its subject already belonged to somebody else." Strange to add, the following is from the same number of the same contemporary:—"We should be unjust to an author so talented as Mr. W. S. Gilbert if we did not promptly avow our opinion that no one can honestly doubt his originality. Throughout Mr. Gilbert's career there has never been the least reason to doubt his good faith as a writer, and of all accusations that could be brought against him, that of lack of originality is the last that can be justified. If the question of names occurs, let us point out that MacGillicuddy's *Reeks* is as well known as John O'Groats' House, and that Maggie Macfarlane is the name of *The Bonnie Fishwife*. Since the Yelverton suit Scotch managers become common property." Odd, isn't it?—The *World* dealing with the new drama at the National Theatre, says: *Russia; or, the Exiles of the Angara* is a drama adapted from a French novel by the Polish Prince Lubomirski. I doubt very much whether Prince Lubomirski speaks Russian, and I am positive that he does not know Russia. *Russia*, the drama produced at the National (late Queen's) Theatre, resembles the Russian country less than a book or drama entitled *England; or, the Fenians of the Murrumbidgee*, written by an intelligent Frenchman, would resemble England.—The *Theatre* says that recently at the Surrey Theatre the manager asked if all the properties were ready. "Everything I have on my list," replied the property-man, with some hesitation, "is ready, but I have just heard Mr. Ciprico ask about the acoustic properties of the house, but I have not yet heard a word about those." "Let them be got at once," exclaimed the energetic manager.—Mr. Phelps has been engaged for a series of revivals at the Aquarium Theatre. He will appear at the afternoon performances in *John Bull*, *Richelieu*, and *The Man of the World*. The first of the series will be given on the 12th instant.—*Baby* is indefinitely postponed at the Strand, the present pieces continuing so greatly attractive.—*After Dark* will be revived, with a strong cast, at the Standard, on Monday next.—The English version of *La Cigale* is in active preparation at the Gaiety.—Mr. Muskerry's adaptation of *Garrick* has been revived at the Philharmonic.—Her Majesty's opens on Monday.—The Gaiety Matinées recommence on Monday.—A new series of morning performances was inaugurated at the Aquarium Theatre on Monday last.—*Guy Fawkes* will be played at the Britannia Theatre, Hoxton, on the 5th instant.—Miss Emily Mott's fifth annual evening concert will take place at St. James's Hall, on Friday, Dec. 7.—The rehearsals for the forty-sixth season of the Philharmonic Society were commenced on Friday last, Mr. Willing taking, pro tem., the part of conductor until the return of Sir Michael Costa from his Continental tour, when he will resume the baton as usual. Adverting to security from alarm of fire in Exeter Hall, the president read an extract from the official report of Mr. Maberley, surveyor to the board of directors, referring to increased precautions, and stating—"We have at this moment as complete a system of appliances as is possessed by any building in London. From every part of the premises a supply of water can be directed on any required point, and the roof is furnished with a supply of water by means of a force pump, a Tozer engine, cistern, buckets, &c. All danger from fire is, in my opinion, completely at an end." "With a view to afford additional means of exit the remaining west window of the minor hall has been cut down to the ground and turned into a doorway." The first performance will be "St. Paul," on the 23rd of November.—The Belsize Amateur Dramatic Club will give a performance in aid of the University College Hospital, at the King's-cross Theatre, Liverpool-street, King's-cross, on Friday, 9th instant, at 7 p.m.—On Monday next Miss Myra Holme will appear at the Strand Theatre in *Family Ties*.

PROVINCIAL.—Madame Liebhart and Mr. H. J. Young, the piccolo player, appeared at the Brighton Aquarium on Saturday afternoon before a good audience.—The annual county croquet ball will take place at the Royal Pavilion, Brighton, on Thursday, November 22.—A grand promenade concert will be given in the Dome, Brighton, on Friday, November 23, by the band of the Grenadier Guards, conducted by Mr. Dan Godfrey.—The Liverpool *Daily Post*, describing Miss Neilson's Viola, says it is "really the Viola of Shakespeare, a charming conception, taken as a whole or in detail. She is a thorough woman, though in masculine garb. Even when most manly, in the Countess's presence, her womanly traits are apparent; and when her manhood is called upon for defence, it would gladly take refuge in petticoats. The

scene where she is dragged to the duel, and made to draw on Sir Andrew, is ludicrous in the extreme. She hardly knows how to draw the sword she wears, and when it is drawn she looks along the shining blade in wonder and dread. Then she awkwardly cuts without looking, and thinks she must be wounded when the weapons clash. It is a clever piece of acting. The actress does just what a timid maiden might be expected to do. The conception altogether is one of the most beautiful on the stage, and cannot help but provide a delightful memory for many who last night witnessed the performance."—A contemporary points out that there are not, outside of London, three theatres in the kingdom open all the year round with stock companies. One of the three is J. De Frece's Old Royal, Liverpool, one of the patent playhouses. Theatrical management has almost resolved itself into a lessee saying to a travelling troupe, "You may come within my four walls for two weeks, on condition that you play so-and-so, but you must find ballet, supers, chorus, band, properties, scenery, gas, bills, and working staff of the stage. I will find money-takers, and we'll share."—Mr. Alfred Cellier has written a new suite symphonique expressly for Mr. Kuhé's Brighton Musical Festival next February.—*False Shame* at Halifax has proved a great success.—*Forbidden Fruit* has been revived at the St. James's Hall, Liverpool. This play has been described as another version of *The Great Divorce Case*.—*Madame Angot* has been enthusiastically received at Norwich, in the Vaudeville.—*Sardanapalus* was played at the Theatre Royal, Leicester, last week, and proved attractive.—Mr. Barry Sullivan is at the Theatre Royal, Birmingham.—Mr. Henry Irving, Miss Isabel Bateman, and the Lyceum company concluded a brief but very successful engagement at Dundee, and are now at the Theatre Royal, Edinburgh.—The first of the Brighton Philharmonic Subscription Concerts for the present season was given on Wednesday night in the Dome, which was crowded by a brilliant audience, numbers being unable to obtain admission.—On Tuesday Miss Amy Sedgwick gave her services gratuitously at a reading and recital in aid of the Indian Famine Fund in the Egyptian Hall of the Mansion House, which had been placed at her disposal by the Lord Mayor. There was a large audience.—There was also performed a choice selection of vocal music by Mr. W. H. Cummings, Madame Sintzenich, Miss Banks, and Mr. Wilkinson, with Mr. Osborne Williams as accompanist, all of whom like Miss Amy Sedgwick, volunteered their services.—The series of sermons on the drama and its work, which has been delivered for several Sunday evenings past at the Essex-street Chapel, in the Strand, by the Rev. Panton Ham, have attracted considerable attention, both from the earnestness which has dictated them and the generous feelings which have commanded their utterance. The last sermon of the series, devoted to a consideration of "The Stage and the State," will be preached on Sunday evening next.—During the past week Mr. G. Murray Wood and his dramatic company have transferred their habitat from the Aquarium at Westminster to the little Islington theatre, which has for the present forsaken the cause of music, and espoused that of the drama pure and simple.

FOREIGN.—Sanger's travelling circus company and menagerie are in New York attracting great crowds.—An American contemporary *The Music Trade Review* tells us that when Madlle. Aimee the French Opéra-bouffe prima donna recently appeared before Justice Parker at the Third District Civil Court to defend an action brought against her by the proprietor of the Hotel Lafayette, the lawyers' clerks presented a series of documents which they requested her to sign—she did so innocently, supposing that they were some kind of necessary legal documents. They were in fact written passes admitting the holders to the Broadway Theatre.—The Italian Opera season has been announced to commence in New York on October 29th at the Fifth Avenue Theatre, New York; an opera by M. Ambroise Thomas, *A Midsummer Night's Dream* has been produced. The music is fine, but its legend is so absurd, that even in Paris, where Shakespeare's domestic life has been, before this, dramatically treated with considerable freedom, it failed to obtain popularity. Queen Elizabeth figures therein in the character of an ardent disciple of Father Mathew, endeavouring to convert Shakespeare to lead a proper life, and give up the bottle. Mr. Myron Cooney has translated the words, and has produced a very wonderful and fearfully made-up libretto, in which Queen Bess, Shakespeare, Lord Latimer, Lady Olivia, and Falstaff interlard their mediæval "Me thinks, and me thoughts," with Americanisms not absolutely free from vulgarity. Her Majesty, after leading "divine Will" into a wood by moonlight, where he is struck dumb with admiration at her elaborate vocalisations, finally orders him to Windsor Castle, where she persuades him that he has been drunk, and never saw nor heard her before, unless, indeed, in a Summer Night's Dream. He is converted, crowned laureate, and promises to be a good boy, upon which edifying state of affairs the curtain falls. Miss Emile Melville, a young lady who has been very popular in Australia and California, played the Queen. She is a remarkably graceful and pretty woman, with a voice of great compass.—Mr. Stephen Fiske, as manager, is to be congratulated on his first venture.—It is said that Mr. Sothern intended to make a burlesque of his *Othello*, but Mr. Florence would not let him, being under the impression he would make a hit as Iago, and not being willing to allow the opportunity to slip. Had Sothern had his way, his *Othello* would have been prodigious, as he wished to slide from The Crushed into Dunderay. Imagine what a treat was lost!—The Edwin Adams benefit at the New York Academy of Music yielded about 10,000 dols.; at the Chestnut-street Theatre, Philadelphia, more than 700 dols.; at the Albany performance, 400 dols. His condition is not in the least improved.—In reply to an invitation to see the *Danites*, sent by Joaquin Miller, at the Globe Theatre, Mr. Longfellow wrote as follows:—"Cambridge, Oct. 8, 1877.—Dear Sir,—I am much obliged to you for your polite invitation to be present at the first performance of Mr. Joaquin Miller's new play. I shall be happy to be there, if the weather permits, and regret that I must make this a condition.—Yours truly, H. W. LONGFELLOW."—An Orchestral Protection Society exists in New York, of which nearly every player of ability is a member, and its chief rule is that no member shall accept a salary of less than £3 10s. a week for the theatrical and £5 for the opera season.—The *Examiner* says, Madame Patti and Signor Nicolini, negotiating for a six nights' engagement at the Berlin Opera, demand 10,000fr. a night (£400), which sum the Berlin manager does not feel inclined to pay.—It is said that before the production of *Marriage* at New York, its author, Mr. Boucicault, inserted all the New York critics to supper, and afterwards inserted in a weekly paper a paragraph to the effect that although critics "have likes and dislikes," they were "not to be bought."—Herr Wagner has declined to accept the testimonial which was to be got up in England for presentation to him.—Brentano's library, in Union-square, New York, where English books and papers can be obtained, has passed into the hands of his three nephews.—The popular Sunday matinées are to be resumed at the Odéon on the 4th of November. The price of the best seats in the house are reduced to 2 fr., and the prices of the other seats in proportion.—The *Kolnische Zeitung* states that twelve men and fourteen women of high birth are about to appear upon the operatic stage.—Mr. Creswick had a triumphant and enthusiastic reception in Melbourne, on the 27th of August, when he made his first appearance at the Academy of Music.—M. Offenbach has been dan-

gerously ill.—Madame Jouassin has returned to the stage.—Mdille. Jeanne Granier has recovered her health.—A one-act comedy, by M. Ernest d'Hervilly, has been accepted for the Odéon, called *Bonjour Philippe*.—A new three-act play, called *La Torpille*, by MM. Delacour and Hennequin, will be produced at the Palais Royal.—Schiller's *Brant von Messina*, is to be revived at the Burgtheater Vienna, on the anniversary of its author's birthday (Nov. 10th).—Signor Rossi, at the Teatro Castelli of Milan, is attracting crowds of enthusiastic admirers.—Madame Patti has been engaged for five concerts at Venice for the sum of £500 a night.—Marie Cabel has been stricken with paralysis.—Mdille. Dieu Petit has made a "hit" in *Dora* at St. Petersburg.—*Les Petites Marmites*, a comedy in three acts by M. M. Odavigne and Normand, has been produced at the Gymnase, Paris.—At the Chatelet *Rolhomag* has been revived.—The Taitbout Theatre has re-opened with *Les Auberges de France*, by M. Eugène Granger.—The Odéon will re-commence on Sunday next, with its Matinées Populaires, which were so well received last year.—The following is the list of new pieces that will be given this winter at the Opéra Comique:—*Les Surprises de l'Amour*, in two acts, words by C. Monselet, after Marivaux, and music by M. Poise; *Une Nuit de Noës*, in three acts, words by MM. Sardou and de Rajac, music by Défès; *Suzanne*, in three acts, words by MM. Cormon and Lockroy, music by Mr. Paladilhe; *Pepita*, two acts, by M. Delahaye; and the *Chariot*, one act, words by M. Daudet, music by M. Léon Delahaye.—*Il Fratello d'Armi*, a drama in verse by M. Giacosa, has just obtained a great success in Naples.—The ballet of *Sylvia* has been most warmly received at the Imperial Opera of Vienna.—Levy the Comet player, made his first appearance in South Australia on September 17.—Mrs. Scott-Siddons arrived by the steamer William Mackinnon, at Adelaide, Australia, in September last. Her first engagement was for the Theatre Royal.

ON Monday the Earl of Guildford's foxhounds commenced the regular hunting season; with the meet at Waldershare; where, notwithstanding, the unfavourable state of the weather, a numerous company were present, who did justice to the noble lord's hospitality. Breakfast over, the hounds were put into the neighbouring covers, where a fox was found.

MRS. F. W. LANDER.—An American contemporary from Boston, says:—"Bostonians who delight in the remembrance of the old days of the drama in this city; who recall the Old and New National Theatres; who have vivid recollections of the glories and triumphs of the brief season at the Lion Theatre; who remember the palmy days of the legitimate drama at the Howard Atheneum, and to whom are dear the names of Forrest, Kean, Brooke, Hacket, the Seguins, Spear, Manners, Mrs. Mowatt, Fanny Elssler, Creswick, Smith, Wallack, Murdoch, Vandenhoff the elder, and a host of other old favourites, will be delighted with the announcement, which the Boston Theatre management makes, that Mrs. F. W. Lander is to appear here in a new play, after a most protracted absence. Not alone in these will her re-appearance here awaken interest, but in those of the present rising generation to whom her name and fame are no strangers. No living artiste has a history or professional career more worthy of record, and none a life better deserving of close study and emulation. A brief sketch, such as we have time to write and space to publish, cannot do her justice, but in her old friends and admirers it will awaken memories of the past, and to the new ones which she is sure to make during her engagement here it will lend an additional charm and interest to the genius and intelligence of her acting. She was born in Wolverhampton, England, May 3, 1829, and came of a dramatic family. She early evinced a most decided talent for the stage, and at an age when most girls are playing with their dolls or going into ecstasies over the wonders of Cinderella's godmother, or humming the melodies of Mother Goose, she was surmounting the difficulties of our master poet. Before the age of eight she had appeared as Richard the Thirteenth at the Haymarket, London; in Leeds, Edinburgh, Glasgow, Dundee, Aberdeen, Belfast, Dublin, Limerick, and Cork, and at each place with the greatest success. When but eight years of age she crossed the ocean in the Sirius, being one of the first visitors who steamed it to our country, and arrived in New York, June 17, 1838. She immediately effected an engagement with James Wallack of the old National Theatre, New York, and played an engagement of twelve nights with the greatest success. On October 1, of the same year, 1838, she made her first appearance before a Boston audience at the old National Theatre, and opened in *Richard III.*, sustaining the title rôle, and in a new piece—*The Manager's Daughter*—in which she performed three parts. From the 1st of October to the 20th she sustained a variety of characters, displaying her remarkable versatility and genius, and among the personations were Richard, Shylock, Sir Peter Teazle, Young Norval, and Little Pickle. Her conception of these characters was deemed fully equal to that of the wonderful prodigy, Master Betty, and were said to be far superior to those of Burke. A prominent Boston critic, speaking of her performance, said: "Her conception of Richard, Shylock, and other characters in the higher walks of the drama was certainly astonishing, while her delivery was not the mere repetition of a parrot, but was sensible, and evinced the talent of an artist." Shortly after this her father leased the Lion Theatre, and here, as at the National, she played a round of standard characters to large and select audiences, always winning their appreciation and approbation. After this she played through the west, at the Park Theatre, New York, and in the West Indies. She next went to Paris, where she had a success as great as that achieved in this city; and after an engagement at Dover and London, where, in 1844, she played Juliet, she sailed again for this country, and appeared Sept. 24, 1851, at the Astor Place Opera House. For a long time she made her residence in this State, near Lynn; and here she passed the summer months with her mother and intimate friends. On Oct. 30, 1860, she was married at San Francisco, by the Rev. T. Starr King, to Colonel Frederick W. Lander, of Salem, Mass., afterwards General Lander, a somewhat famous explorer and noble soldier, who lost his life upon the battle-field from the effects of wounds received in defending his country. Upon her marriage, Mrs. Lander relinquished the stage, and proceeding to Port Royal, South Carolina, with her mother, took entire charge of the hospital department, and rendered her country the best service of a woman in nurturing the sick and wounded, and administering aid and comfort to the soldiers. Feb. 6, 1865, she again entered public life, appearing at Niblo's Garden in a play of her own translation, entitled *Mesalliance*. In April, 1867, she won a new triumph at the National Theatre, Washington, as Queen Elizabeth. Since that time she has appeared in the West and South, and always with the success which characterised her early professional life. Her greatest successes of more mature years have been in *The Countess*, *The Hunchback*, *Peg Woffington*, *Adrienne Le Couvreur*, *Camille*, and *Queen Elizabeth*. 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S.E.H.—The story is told of Bates and Macklin. The latter asking the former if he played the first murderer to his Macbeth. Bates replied promptly: "No, sir. You will be the first murderer." Bates was a very little man. On another occasion, when Richard Colman threatened to double him up and put him in his pocket as "a little, impudent rascal." Bates replied: "You'd have more in your pocket then, than you ever had in your head."

MUSICAL.

A. D. C.—The reference is to the poet Roy, the last years of whose life were devoted to fanaticism and devotion, although the earlier had been made remarkable by his baseness. He never reproached himself, however, with any crime but that of having produced certain operas, concerning which his conscience was continually in a state of remorse and misery. On one occasion his confessor strove to tranquillise his mind by assuring him that all that had been condoned and forgotten. "Oh! no," replied Roy, quickly and proudly, "not forgotten, they are too fine ever to be forgotten." He died soon after in 1793.

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V. I. G.—There is an account and description of an Electrical Harpsichord in "The Gentleman's Magazine" for 1759.

SPORTING.

B.B.B.—Lanercost winner of the Gasparewitch in 1839, carried 8st 9lb.

Z.—The Chester Cup was won in 1842 by Alice Hawthorn.

P.E.—Quorndon Hall was bought by Mr. Hugo Meynell for a hunting seat in 1750.

G.R.—In Rutlandshire.

MISCELLANEOUS.

STUDENT.—No; Louis the XIV. removed the great Catinat from his command because he did not attend mass regularly.

P. J. F.—(1.) Threepence. (2.) 8s, Great Queen-street, London.

T. H. T.—(1.) The duty of the Forester, as an officer of the chase, was to preserve the vert and venison, and protect the wild beasts within his bailiwick by constant watching, day and night. It was his business "to arrest all offenders in vert and venison, and to bring them to the Courts of the Forest to the end that they may be punished according to their offences." (2.) A "purlieu" was the name given to ground adjoining the forests which, in accordance with laws made in the reigns of the second Henry, Richard I., and King John, were regarded as lawfully part of the forest, and the Purlieu-man, one who held ground in the purlieu was the possessor of a 40s. per annum freehold, and was permitted to hunt within his own purlieu on certain conditions. The rangers were officers whose duty it was to keep the wild beasts out of the purlieu and drive them back into the forest, to arrest offenders in the purlieu, and attend the forest courts to support the charges against them. (3.) The Verderer was an officer appointed to look after the timber and grazing grounds in the forest, and the Agistor's business was to take charge of the letting of such grounds, to receive the money called tack-money paid for their use. (4.) The Swainmote was a court held thrice a year within the forest; once fifteen days before Michaelmas; once about Martinmas time, and the third fifteen days before that of St. John the Baptist.

OLD UN.—Abraham Belasco, the prize-fighter, was a Jew, his detestable wife and he were a couple of atrocious characters, who were immensely popular with all the greatest blackguards in London. She kept a brothel of the most horrible description, into which young girls were carried forcibly. The facts elicited at their trial were of the most shocking kind. They were both convicted.

G.E. wants to know the origin of a superstitious tradition called Gabriel's Hounds. The sounds with which it is associated are those occasionally made by flocks of wild geese flying by night, their noises bearing some resemblance to those made by a pack of hounds in full cry.

W.B.—The man's name was James Horrocks, he died at Manchester in 1843 and his age was generally supposed to be 120. It was stated at the time, in the Manchester papers, that his father was a drummer-boy in the army of Oliver Cromwell.

J. WAY.—Yes—in the reign of Queen Elizabeth. It was ordered, that if after the reading of the first bill any member of the House should leave it before the speaker rose, he should be fined fourpence, which sum was to be placed in "the Poor Man's Box."

THE ILLUSTRATED Sporting and Dramatic News.

LONDON, SATURDAY, NOVEMBER 3, 1877.

No one who has watched the course of events at Newmarket during the last few years, can fail to have been struck by changes which our racing system at headquarters has undergone, and the rapid strides which it is making towards assimilation with other centres of sport of England. A quarter of a century ago the authorities would have resented with a high hand the improvements and innovations which have gradually crept into the regime, and it is possible to conceive the pious horror with which sportsmen of the old school, such as the late "Lord of Burghley" and the eccentric Earl of Glasgow would have regarded the reforms which have taken place since their days of exclusive conservatism. *Odi profanum vulgus et arceo*, was the extermination cry of the Jockey Club in those times, and public intrusion upon the Heath, though it could not be interdicted, was resented with a keen sense of indignity, which we cannot imagine as existing among their successors in office. The *vox populi* was then only a still and small voice indeed, but in time it came to be recognised as existing; and gradually the *pates conscripti* of the Turf began to make a virtue of necessity, and to take measures for the regulation and control of a nuisance, which they were impotent entirely to suppress. They were forced to regard periodical incursions of Goths and Vandals as unavoidable evils, and applied themselves to consider how best their dignity and exclusiveness might be vindicated. Remonstrances against "specials" on the days of big races were unheeded by the railway authorities, who, however, did finally consent to discontinue those cheap and early trains which poured their cargoes of East-end Jews and birdcatchers upon the Heath "without solution of continuity," and were not unjustly felt by all, save the dangerous classes, to be unmitigated nuisances, and crying loudly for summary abatement.

The first evidence of a desire to recognise the claims of the public to some concessions on the part of the Jockey Club took the somewhat anomalous shape of a tax on all vehicles taken on to the Heath, but the imposition of this burden could not be considered unfair by any one who has witnessed the *stampede* of carriages from one point to another on the great days of the year. People who formerly were content to "walk like blazes," now adopted the practice of "riding in chaises," which could not be but detrimental to the track by the side of the course where they took up their temporary positions. The Heath was, and still is, free, to all persons on foot or on horseback; but in process of time it was doubtless deemed expedient to further obviate the necessity for so many carriages by the erection of a stand, which should be capable of accommodating the crowds heretofore without any conveniences for viewing the races save from the box-seats or roofs of that marvellous collection of shandradans which we were accustomed to see drawn up by the cords on grand occasions. The old structure which occupied the place of the present curious architectural effort at the end of the Flat, afforded no coign of vantage save to the privileged, while it effectually blocked the sight of many who preferred watching the races from opposite the judge's chair. Thus, the thin end of the wedge has been inserted, and the Newmarket authorities can no longer, on reasonable grounds, uphold their right to exclude or ignore the public, on the plea that they contribute nothing

towards the funds requisite to maintain the various meetings. No doubt the new stand has turned out a vastly remunerative speculation, and the Jockey Club would be blind to their own interests if they any longer hesitated to advance in the path of reform on which they have started, knowing well enough that the barriers of exclusive conservatism can no longer be maintained against the "ugly rush," which they have been instrumental in encouraging by concessions from time to time.

Latterly, we have had other instances of the ebb of that tide of exclusiveness which formerly hedged in the authority of turf autocrats at Newmarket; and little by little the Median laws and ordinances are becoming relaxed, though ancient "wont and use" die hard, and are with difficulty pushed from their stools. Not long since we witnessed a change of venue in the One Thousand Guineas Stakes, which was removed from the Ditch Mile to the course of its companion race on the Rowley Mile; and quite recently a most desirable reform has been effected in the removal of certain anomalies existing in the lengths of the various courses, which are now what they profess to be in name, and are accurately measured and marked out. There still exists a puzzling multiplicity of tracks across the famous Heath, but many of them are rarely used, and we may live to see the day when all races shall have their finish at the Stand on the Flat, which seems to be as natural a goal for all encounters as similar erections elsewhere. In the multitude of courses there is palpably much variety, and probably certain advantages, as being adapted for horses of every make and shape, but they cannot be called an unmixed blessing, and already we see signs of a disposition towards "consolidation," in the discussion which has recently arisen as to the desirability of removing the Cambridgeshire course from the top of the town to the flat. The bare hint of such a change would have sent the late Lord Glasgow into a fit, and would have deprived others of his colleagues of reason for several days, but such suggestions, emanating from the "sovereign people," are thought nothing of in these degenerate times, and we should not be surprised at hearing of the proposition being put on the notice paper by some member of the Jockey Club. Of one thing, however, we may be sure, that Newmarket will never be suffered to degenerate into a mere pleasure meeting; and may the day be far distant when the drinking-booth and rifle-gallery shall violate the sanctity of the Flat, or wake incongruous echoes in the peaceful shades on the other side of the Ditch.

After all, notwithstanding the many innovations which have gone far to obliterate ancient landmarks, the race-goer of the old school can still enjoy his day at Newmarket after his own fashion, for the place is big enough to afford scope to all sorts of tastes and inclinations, and thoroughly to enjoy the racing, a man need not follow in the wake of huge crowds as at Epsom, Ascot, and Doncaster, where compression and centralisation are naturally the orders of the day. A great deal of sport may be witnessed in a quiet way, without that insane rushing from Stand to Paddock and from Paddock to Betting Ring, which mars the enjoyment of a day's racing at most of our large gatherings. The Heath is all before us where to choose, and whether on horse or afoot we may roam at our will over its wide expanse, in the intervals of racing, eschewing the attractions of the palace at the Rowley mile finish, and only betaking ourselves to the cords when a race is about to be decided. The distant roar of the "blatant bookmakers" falls only fitfully upon the ear, and distance lends enchantment to the view of the crowd of footmen, horsemen, and vehicles which migrate from one winning-post to another, wherever Judge Clark hoists his tiny red and white ensign as evidence of his being "in the box." Thus, while many ancient traditions of Newmarket have been retained, so far as they can be consistently with the inevitable progress of time, it must be allowed that racing is now conducted there after a more convenient and civilised fashion than in the good old times when the Jockey Club regarded the Heath in the light of a private playground. The public have now nearly all that they can wish for in the shape of accommodation, the arrangements for which have not interfered materially with the comfort of those who may prefer the "old style" of doing things. One or two sentimental grievances may still exist, but it must be admitted that the convenience of all classes has been not inadequately consulted.

THE Liverpool Town Council has passed a bye-law requiring persons using bicycles in the streets of that town to attach bells to their vehicles under a penalty of £5.

ON Monday morning at Wombwell's (Edmund's) Menagerie, exhibiting at Goole, one of the lionesses gave birth to two fine cubs. The mother and her family are reported to be doing well.

THE Prince of Wales, accompanied by Lord Hardwicke and Colonel Teesdale, had a day's pheasant shooting in Windsor Great Park on Monday. His Royal Highness was met in the park by Prince Christian and Colonel the Hon. A. Liddell, and the party immediately commenced execution, in spite of the heavy rain. Having shot over the Royal coverts in the neighbourhood of Cranbourne, they took luncheon with Prince Christian.

THE Olroff trotters under charge of Lieut. Ismailoff, were recently offered at auction in New York by Barker & Sons, and there was a fair attendance at the sale, but buyers with liberal views and long purses, were scarce. The prices offered were much within the minimum value placed on the stock by Lieut. I., and all were bid in by his agents, except Lebed, who, through a misconception of instructions, went to a Mr. Koch (we are not quite sure of the name), for 955 dols. Lieut. Ismailoff informs us that he would prefer taking the horses back to Russia, to letting them go for the sums bid.

PERFECTION.—MRS. S. A. ALLEN'S WORLD'S HAIR RESTORER never fails to restore Grey Hair to its youthful colour, imparting to it new life, growth, and lustrous beauty. Its action is speedy and thorough, quickly banishing greyness. Its value is above all others; a single trial proves it. It is not a dye. It even proves itself the natural strengthener of the Hair. Sold by all Chemists and Perfumers.

MRS. S. A. ALLEN has for over 40 years manufactured these two preparations. They are the standard articles for the Hair. They should never be used together, nor Oil nor Pomade with either.

MRS. S. A. ALLEN'S ZYLO-BALSAMUM, a simple Tonic and Hair Dressing of extraordinary merit for the young. Premature loss of the Hair, so common, is prevented. Prompt relief in thousands of cases has been afforded where Hair has been coming out in handfuls. It cleanses the hair and scalp and removes Dandruff. Sold by all Chemist and Perfumers.—[Adv.]

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INVERTEBRATE ACTING.

I TAKE it that in a highly cultured state of society, where the processes of art have been brought to perfection, there is danger of technical cleverness pushing sentiment and originality from their places.... Touching the dramatic art, we are at present in a somewhat anomalous position, inasmuch as we have flourishing in our midst numerous styles of acting, from the scowling and mouthing of transpontine melodrama to the tinsel inanities of drawing-room comedy. For the past twenty years the critics have constantly presented to our comedians the model of the Parisian stage. They have justly praised its finish, its elegance, its truth to life, and above all the completeness of its *mise en scène*. This gospel of Parisian comedy first bore fruit at the Alexandra Theatre, Liverpool, and subsequently became crystallised into a creed at the Prince of Wales's Theatre, London, under the management of Miss Marie Wilton. From Tottenham Court-road the new evangel spread to Sloane-square; and now the Prince of Wales's and the Court Theatres represent a distinct dramatic school; as distinct, indeed, as was the pictorial school of Giovanni Cimabue from the more or less beautiful barbarities of the artists of Byzantium. The comparison is two edged, for while in the early Florentine school of painting the accessories of gilding and over-elaborate frames were dispensed with, such outrageous aids are the vices of the new school of acting. It would seem as if the art taste of the present century, which took a bias at the foundation of the pre-Raphaelite movement, were going back some five hundred years. We see this in Swinburne and the fleshly school of poetry; in Burne Jones, and the school of conventional art—from the master himself down to the quaint, but pleasing trivialities of the house of Marcus Ward; and we see it indirectly in the polite comedy of the furniture shop. In these several departments of the same school of art, the picture-frame has become an integral part of the picture itself; take, for example, that delicious specimen of technical perfection, Burne Jones's "Seven Ages of Man," exhibited in the Grosvenor Gallery. The seven panels are exquisitely wrought. They rest the eye with their harmony of colour, and excite the curiosity with their subtlety of design. The air seems filled with the soft rustlings of flights of angels. But, alas! all this elegance is obtained at the cost of robustness. They are the airy nothings of a delicate fancy, as bright and unsubstantial as sunset clouds. It might be thought that these seven dreams of unreality were fanciful enough without their frames. But no! Their frame is a work of art specially designed for their reception; its chaste, formal lines and subdued colouring of sage-green and dead-gold is an important adjunct of the picture, and is clearly intended to be taken as part and parcel of the design. Such works are in exquisite good taste, but they are invertebrate. Shall we accept this perfection of accessories in place of the art of Hogarth, of Robert Burns, and of Edmund Kean? Are we to be driven out of the open fields, pleasant with the scent of moist earth and fresh with blowing winds into close rooms stuffed full of quaint curios and sickly with artificial perfumes?

How different is all this weakly sentiment from the flesh and blood vitality of Shakspeare! The Chorus to King Henry V. calls out for "a muse of fire that would ascend the brightest heaven of invention . . . a kingdom for a stage, and princes to act." But the genius of Shakspeare was independent of such mockeries. He satisfied the public mind even where he fell short of filling the public eye. Our new school of acting tickles the public taste, but sends the mind empty away. If Love and Hate, those twin giants fighting for possession of the human heart, cannot be suppressed, they must, according to the gospel of stage carpentry, at least be kept out of sight. The new school shirks passion and emotion, and calls on us to be satisfied with fine clothes, fine furniture, and company manners. I question, however, whether the artistic appetite will continue for much longer to be satisfied with a diet of veneer. The stage that aspired to mirror only the manners of society and never sought to touch its heart would sink to the level of a ladies' lap-dog.

I am prepared to be told that the dramatist is as much to be blamed in this matter as the theatrical upholsterer—I beg his pardon, the theatrical manager—and his coterie of shallow mimics with wardrobes finer than their abilities. That such a statement would not be true we know from the result of the performance of *The Merchant of Venice* at the Prince of Wales's Theatre, and in a less degree from the impression left on the mind after witnessing *The House of Darnley* at the Court. In the case of *The Merchant of Venice* the theatrical instinct of the critics and the public revolted against Mr. Coghlan's Piccadilly Shylock, and that personage was duly laughed off the stage. We would not accept his pleasant sarcasms for the outspoken devilish revenge of the "Jew that Shakspeare drew." And without venturing to compare "Bulwer" with Shakspeare, more than one may compare small things with great, exception may fairly be taken to the key in which *The House of Darnley* is being played at the Court Theatre. If it could be proved that the posthumous play of Lord Lytton was intended by him to be an echo of one of the late Mr. Tom Robertson's comedies, then Mr. Hare would be deserving of the highest praise for the manner in which he has introduced it to the public. If, however, the noble author meant it to be a picture of life, of which the passion and emotion should stir the heart of an audience, then both manager and performers at the Court Theatre, with the single exception of Mr. Charles Kelley, are doing an injustice to the dead dramatist, who, happily for him, is beyond the reach of their insipidities.

I do not propose to discuss the merits of a play which has already received ample justice at the hands of the recognised critic of this journal. Permit me, however, to enlarge on the detail of a single scene, in order to set side by side the elaborateness of the frames with the poverty of the picture. The magnificence of the blue drawing-room is a sight to be seen. At the upper end of the stage is a wall pierced by two windows, letting in a flood of soft light upon the rich carpet with which the floor is completely covered. These windows are hung with a heavy palmette, and draped with rich silk and delicate lace curtains. To these, right in an angle of the wall are a pair of substantial swing doors, the principal means of entrance and exit. A short distance in front of the windows the *salon* is divided and supported by a couple of solid pillars with moulded and gilt capitals; and round three sides of the ceiling runs a cornice elaborately painted with black and white swans on a flattered gold background, apparently suggested by Mr. Whistler's famous peacock designs. Against the right wall of the stage, and set in a recess of the centre thereof, is a costly and immense specimen of joinery work of the Jacobean style. It is a tall, many-shelved mantelpiece, furnished with terra-cotta statuettes, antique china, and miniatures. Beneath the lowest shelf, with its clock let into the central panel, is a large tiled fireplace with brass hand-irons, and a stove resting upon "dogs." To the left of the fireplace is a grand cabinet full of knick-knacks, in the same style of art furniture as the mantelpiece, and above the cabinet is the picture of a young girl against a blue background set in a severely classical frame of Greek form. To the right of the fireplace is a door panelled in flattered gold, and decorated according to the taste of the modern art revival of conventional ornament. This door is, like the windows, draped with silk and lace curtains, and has an elaborately carved and gilded architrave, with a framed picture above it. In the centre

of the room is an octagonal table *en suite* with the cabinet, and a number of conversation couches, chairs, and stools covered with blue silk. Altogether, the blue drawing-room at the Court Theatre is as grand and perfectly appointed an apartment as the greatest nobleman or richest banker would be likely to possess. Besides the blue drawing-room, we are shown, later on in the play, an almost equally elaborate and costly interior of the library in the same house, and a somewhat inferior apartment at Lord Fitzhollow's. Scattered about the scenes is a profusion of Japanese and Flemish china, carving, old armour, Venetian mirrors, and repoussé work. The stage is like a vision of Wardour-street. The first and second acts of the play pass in the blue drawing-room. It would obviously be impossible to rearrange such a scene during the progress of the play; as it is, the time taken between the acts in furnishing the library at Mr. Darnley's, and the room at Lord Fitzhollow's sorely tries the patience of the audience.

Provided the performance were at all equal to the elaborate framework, one could forgive the waste of time that occurs while the scene is being built up behind the curtain. But when, as in this case, the framework is a much grander specimen of art than the performance itself, the question naturally arises, for whom is all this splendour provided? I cannot credit that it is provided for the aristocratic patrons of the drama, for they need not go out of doors to admire elegant furniture; it is hard to believe that so much pains are taken to gratify pit and gallery, for with few exceptions, the pit and gallery audience are not qualified to judge of its comparative excellence; the thoughtful observer is therefore driven to the conclusion that all this expense is a sacrifice to Shoddy—to the increasing crowd of well-to-do nobodies, to whom the inner life of titled families is an earthly paradise, to be peeped at over the wall or under the door. I say it, and I trust with bitterness, that the theatrical manager who caters for this class, and who expends his capital in providing fine furniture at the expense of a fine performance, is doing an incalculable mischief to the influence of the stage. The school of invertebrate acting seems to me to picture high life from the point of view of an observer whose studies of the fashionable world are made entirely from a twopenny chair in Hyde Park during the height of the London season. The dramatist puts words into the mouths of the performers that should be delivered with fervour, sometimes with fury; but the performers, in their faultlessly fitting clothes, walk through scenes of sorrow and shame with the stately ceremony of the *minuet de la cour*. Surely some voice should be raised to protest against this milliner's apprentice school of acting.

It happens that from among the crowd of passionless performances at the Court Theatre, one artist stands out clear from the rest—Mr. Charles Kelly as the banker Darnley. Even Mr. Kelly's part, admirably though he plays it, is taken in too low a key. But he relieves his work by light and shade, and the spectator feels that such self-repression as he considers necessary, belongs to the character of a self-contained man of business. Mr. Kelly, however, knows when to show and when to repress feeling, and conveys by subtle byplay and by a tremulous tone in the voice, that he at least is something more than a living Marionette. Mr. Kelly's Darnley is undoubtedly a fine performance, and it would be ungenerous not to single it out for special honour. Assuming, moreover, that it is such a representation as the late Lord Lytton would have approved, one may with equal fairness assume—judging by the whole tenour of the author's artistic sympathies—that he would utterly have disapproved the sacrifice of human nature to millinery and upholstery as it may be seen at the Court Theatre. Beauty and elegance are inseparable from the highest development of art. But when we get beauty and elegance minus tenderness, strength, and dignity, we get a form of art that will no more satisfy the mind than a diet of whipped cream would sustain the body. D. J. ANDERSON.

ENGLISH COMPOSERS.

No. 1.—ARTHUR S. SULLIVAN, MUS. DOC.

WITHOUT wishing to institute invidious comparisons, we think it may be taken for granted that Mr. Arthur Sullivan is generally accepted as the leading representative of contemporary English musicians. With the single exception of grand opera, he has succeeded in every kind of musical composition. He was a mere boy when his first orchestral symphony was written; he has produced two oratorios, *The Prodigal Son* and *The Light of the World*; a comic opera, *The Contrabandista*, which deserves to be more frequently heard; two operettas, *Cox and Box* and *Trial by Jury*, which are masterpieces; charming music to *The Tempest*, *The Merchant of Venice*, and *Henry VIII.*; the delightful fairy music to the ballet *The Enchanted Isle*; and a large number of songs, which have obtained a wide-spread and well-merited popularity. He was the first winner of the Mendelssohn Scholarship at our Royal Academy of Music; is professor of Harmony at that institution; is principal of the National School for Music at South Kensington, and holds the degree of Doctor of Music. Honours have fallen thickly upon him, and his name adds strength to the programme of any musical undertaking with which he may be connected. It is sometimes said that the bright promise of his early career has hardly been justified, and that he wastes on popular ballads and romances the powers that might have been devoted to loftier objects. Remarks of this kind are dictated by the same spirit which prompted the cynical axiom, "Keep your poet poor." If the critics who complain that Mr. Arthur Sullivan declines to "shun delights and live laborious days" in writing unprofitable operas and symphonies, would raise an annuity for him, equal to—let us say half of—what he can earn by writing popular songs, he might very probably be induced to devote half his time to the production of classical music. As a matter of fact, the absence of state aid to music renders the hopes of English operatic composers so futile that they must needs betake themselves to more profitable pursuits. Mr. Sullivan does not altogether forsake high art, and he has for some years past been engaged on the composition of an orchestral symphony which is likely to be his *magnum opus*. Pending its appearance, we shall probably have to thank him for many additions to our stock of popular songs. Mr. Arthur Sullivan is so widely known and esteemed, that it is hardly necessary to add that his musical genius is not more remarkable than his generosity of character.

JULIA WOOLF festival overture "The Fall of Pompeii" will be performed every evening at Drury Lane Theatre.

A SPECIAL select matinée, under the distinguished patronage of the Right Honourable the Lord Mayor, will be given at the Langham Hall, Great Portland Street, W. to-day (Saturday) at three o'clock, in aid of the Indian Famine Fund, when Mr. Arthur Matthison, Mr. Henry Collard, and other well-known artists will appear.

A TEAM of Australian cricketers will visit England next season. The arrangements are so far advanced that the names of the colonials selected to play are given, and that the date of sailing, March next, has been determined on. The undertaking is to be conducted on the co-operative principle, and an executive committee of three, chosen from among the team, will attend to all the business arrangements.

WEEKLY MUSICAL REVIEW.

HAMMOND & CO., 5, Vigo-street, W.—"Il Gitano," price 4s., Bolero, Italian words by P. Mazzoni, music by Luigi Arditi. The words breathe the reckless spirit of the Southern gipsy, and have been characteristically set by Signor Arditi. The melody is fresh and spirited, and the rhythm of the Bolero is accentuated in the accompaniment. "Il Gitano" was several times, during the current season of Promenade Concerts at Covent Garden, successfully sung by Signor Medica, and will be acceptable to amateur and professional baritones.—"Ah! se degg' io lasciarti," price 4s., Romanzetta, composed by Signor Arditi. The Italian words, though simple, are poetical in feeling. The music is graceful and sympathetic, and as there are no verse divisions, the melody changes with the changes of mood in the poetry. We should have preferred to style the composition a "canzonet," as it is too long to be correctly styled a "romanzetta," or "little romance." Anyhow, it is a welcome addition to the repertory of drawing-room songs.—"Le Tortorelle," waltzes, price 4s. (or as duets 5s.), by L. Arditi, are the well-known waltzes performed at the Covent Garden Concerts this season, under the direction of the composer. They have been cleverly transcribed for the pianoforte, and deserve to become as popular in the ball-room as they have been in the concert-room. The clever imitations of the cooing of the turtle-doves ("Le Tortorelle") tell effectively in the pianoforte transcription, and the leading melodies are not only piquant, but capitally adapted to dancing purposes.—"Les Castagnettes," price 4s., valse Espagnole, by G. Lamothe. One of the best waltzes written by this fertile waltz writer. After an introduction of 24 bars, a delightful melody in A minor is presented, followed by a trio in the relative major. The second subject of the first movement is then repeated, then comes a repetition of the trio in a brief coda. This waltz is worth playing as a pianoforte solo, but is eminently suitable for the ball-room.—"Le Pastel," price 4s., a set of valses by G. Mounier, comprise some effective dance melodies in the keys of D and G, with a coda in the former key, as a matter of course. The waltzes are well arranged for the pianoforte, and are tuneful, if not always original. "Der Hidalgo," price 3s., by G. Lange, is a pianoforte arrangement of a well-known theme by Schumann. Characteristically preserving the Bolero rhythm, it has the piquancy of Spanish dance music, while embellished with some well contrived embroidery.—"Gelüde," price 3s., Tonstück, by G. Lange, is in other words a "melody" for the pianoforte. It opens with a phrase which so strongly recalls Mr. Arthur Sullivan's "Sweethearts" that either Mr. Lange or Mr. Sullivan must be a plagiarist. Mr. Sullivan's melody was published a year and a half before Mr. Lange's was in print.—"Gedenkblätter," price 3s.. Tonstück or melody, for pianoforte, by G. Lange. The melody is graceful in form, though not distinguished by originality. It is cleverly arranged for the pianoforte, and will form an acceptable drawing-room solo.—"The Drummer Boy's Polka," price 3s., by L. Arditi, is the well-known polka, played this season at the Covent Garden Concerts, and is adorned with portraits of the twelve little drummer boys of the Coldstream Guards, who took part in the performance of the polka, headed by the intrepid Signorino Luigi Arditi, whose portrait adorns the title page. The rhythm is strongly marked, and the polka will be useful in the ball-room.—"Hammond's Music Portfolio," Nos. 1, 2, and 3, price 1s. each, are really wonderful collections of the best dance music sold at a fabulously low price. No. 1 contains four sets of waltzes, by Lamothe, Gunzl, Waldteufel, and Strauss, a set of quadrilles by Dan Godfrey, and a galop by Budik! No. 2 contains four sets of waltzes, a set of lancers, and a Schottische; No. 3 contains six of Gunzl's best waltzes; violin and cornet accompaniments to each book are published at 6d. each. Considering the high reputation of the composers, and the excellence of the engraving and typography, the issue of Messrs. Hammond's "Music Portfolio" is a remarkable illustration of publishing enterprise, and deserves hearty approbation and encouragement.

FRANZ ABT.

THIS celebrated composer was born at Eilenburg in 1819. He resided for some time at Stuttgart, where he commenced his long career of popularity as the writer of vocal melodies, volksleider, romances, &c. He subsequently accepted the post of conductor at Zurich. In 1852 he was appointed substitute for Müller, the Kapell-Meister at the Court of Brunswick, who had been granted a long leave of absence, in consequence of his ill-health. Abt was appointed Kapell-Meister at Brunswick in January, 1853, and has held the appointment from that date until the present. On the death of Müller in 1855, Abt succeeded him as Court Conductor and Director of the Orchestra at the Ducal Theatre. A musical jubilee will be held at Brunswick in January next, on the 25th anniversary of his accession to the Kapell-Meistership, but a preparatory and informal jubilee took place on the 29th and 30th of September last, in the Egydien Kirche. The *Musical World*, which continues to be, as it has been for the last half century, the best informed authority on all musical matters, gives the following interesting account of the proceedings:

"The proceedings commenced with a concert, the programme of which included various choral pieces for Male Vocal Associations, a speech by Herr Scherwin, the stage-manager at the theatre, and a number of the jubilarian's songs. The vocalists were Mdle. Brandt and Herr Fricker, from the Royal Opera-House, Berlin; Mdle. Schreiber and Herr Himmer. Mdle. Brandt had to appear the next day in *Lohengrin* at Berlin. In consequence of her being encored in Abt's "Liebesbotschaft," she had barely time to catch her train, and was obliged to start just as she sang the song, in concert costume, with flowers in her hair, and so forth. On the 30th there was a grand performance of Beethoven's Choral Symphony and other less important works, the leading artists being Mdme. Koch-Bossenger, from Hanover; Herren Schröter and Nöldechen, of the Ducal Theatre; and Senor Sarasate. Innumerable congratulatory messages and valuable presents were forwarded to the jubilarian from far and wide."

Franz Abt's works are as popular here as in Germany. He has not only written world-renowned songs, such as "The Cuckoo" and "When the Swallows," but scores of duets and other chamber music, and excellent works on the theory of music. His "Singing Tutor," published by Duff and Stewart, is one of the best works of the kind extant. We shall not fail to give an account of the ensuing jubilee in January next.

THE Westminster School v Upton Park football match took place on Saturday last, opening the season at Vincent-square. Upton Park was one man short, and this had the effect of making the sides very even, as the Westminster boys were rather a light team. After an hour's play, neither side having scored a goal, the match resulted in a draw.

THE WAR OF THE ROSES.—The destruction of the rose plantations at Kesaniuk during the present war is a misfortune to the English public, who are accustomed to the sweet perfume of attar of roses. Fortunately, Messrs. Rowland have laid in a large stock of this exquisite scent, and will continue to use the same choice quality as hitherto in their Macassar Oil, so celebrated during the last eighty years for its beneficial effects on the hair. Sold at usual prices by chemists, &c.—[ADVT.]

HUMOURS OF THE PAST

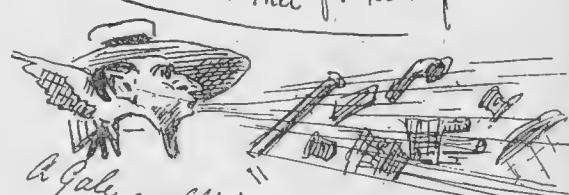
Month

October

1877



Licensing Day.—The Ladies
of the Corps de Ballet put
on an extra Flounce



Gretch
Oct 1877



The London Season
commences
early this
year.

"And will
he not come
again—he is
no so—he is
dead."

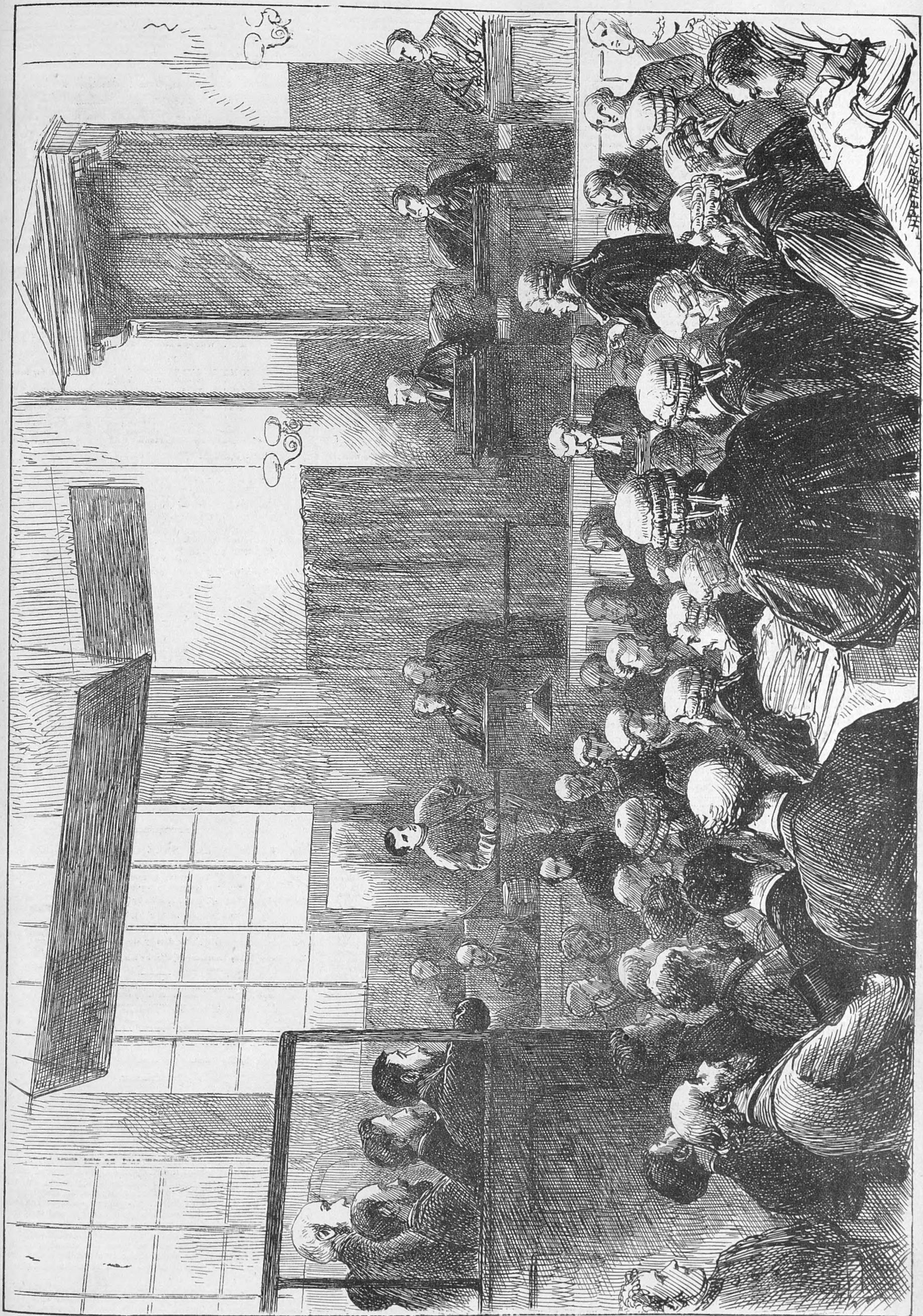
"A thing of the Past!
The Waller at Gretna
"A Sorrow's crown of sorrow
is remembering happier
things" Locksley Hall.

THIS IS BARNUM

Mr. W. W. Robertson
as "Babellia"

What will he do with it?"

Sketch
Oct 1877



THE DETECTIVES AT THE OLD BAILEY

H. PETERICK.

PRINCIPAL RACES PAST.

NEWMARKET HOUGHTON MEETING.—Concluded.

THURSDAY, OCT. 25.

The ANCASTER WELTER HANDICAP PLATE of 100 sovs, added to 10 sovs each; An. M.

Mr. H. M. Sanford's br f Start by imp Glenelg out of Stamps by Lexington, 3 yrs, 7st 1lb Luke 1 Lord Lonsdale's Mirabolante, 3 yrs, 7st 1lb (car 1st 1lb) Constable 2 Count F. de Lagrange's Verdurette, 3 yrs, 7st 1lb W. Johnson 3 Also ran: Post Haste, 3 yrs, 8st 4lb; Spiegelschiff, 3 yrs, 7st 8lb; Winchilsea, 3 yrs, 7st 8lb; Somnus, 3 yrs, 7st 4lb; Lily Haworth, 3 yrs, 7st 2lb; Restorative, 3 yrs, 7st 7lb; 7 to 1 agst Post Haste, 9 to 2 agst Verdurette, 11 to 2 agst Winchilsea, 6 to 1 agst Start, 100 to 15 each agst Somnus and Mirabolante, 100 to 12 agst Spiegelschiff, and 10 to 1 agst Restorative. Won by four lengths. The others pulling up.

The HOME-BRED SWEEPSTAKES of 50 sovs each, h ft, for two year olds. Brethy Stakes course; 17 subs.

Lord Falmouth's br c Hydromel by Parmesan out of Niké, 8st 13lb (inc 3lb ex) F. Archer 1 Duke of Hamilton's Greenback, 8st 13lb (inc 4lb ex) Custance 2 Mr. W. S. Crawford's Iphigenia, 8st 8lb T. Chaloner 3

Also ran: Post Haste, 3 yrs, 7st 4lb; Spiegelschiff, 3 yrs, 7st 8lb; Winchilsea, 3 yrs, 7st 8lb; Somnus, 3 yrs, 7st 4lb; Lily Haworth, 3 yrs, 7st 2lb; Restorative, 3 yrs, 7st 7lb; 7 to 1 agst Post Haste, 9 to 2 agst Verdurette, 11 to 2 agst Winchilsea, 6 to 1 agst Start, 100 to 15 each agst Somnus and Mirabolante, 100 to 12 agst Spiegelschiff, and 10 to 1 agst Restorative. Won by four lengths. The others pulling up.

A LIMITED FREE HANDICAP of 25 sovs each, 10 ft, with 100 added; the second saved his stake; R.M.; 6 subs.

Mr. Quartermaine East's br f Rosy Cross by Rosicrucian out of Impression, 3 yrs, 8st 6lb F. Archer 1

Mr. W. S. Crawford's Avontes, 3 yrs, 7st 3lb J. Macdonald 2

M. C. de Beauregard's Gladia, 3 yrs, 7st 9lb Wainwright 3

Lord Hartington's Rystlane, 3 yrs, 8st 12lb J. Goater 3

9 to 4 agst Rylstone, 5 to 2 agst Gladia, and 7 to 2 each agst Avontes and Rosy Cross. Won by a neck; bad third.

The DULLINGHAM HANDICAP of 15 sovs each, 5 ft, with 200 added; Cesarewitch course; 30 subs.

Mr. M. H. Sanford's b Bay Final by Lexington out of Bay Leaf, 5 yrs, 7st 2lb Luke 1

Mr. Jenkins's Gloucester, 4 yrs, 7st 10lb C. Wood 2

Count F. de Lagrange's Augusta, 4 yrs, 8st 12lb J. Goater 3

Also ran: Chimère, 4 yrs, 7st 12lb; Dartagnan, 3 yrs, 7st 8lb; Playfair, 3 yrs, 7st 6lb; Escort, 5 yrs, 7st 2lb; Mate, aged, 6st 11lb (inc 5lb ex), 4 to 1 agst Playfair, 9 to 2 each agst Augusta and Gloucester, 6 to 1 each agst Bay Final and Dartagnan, 8 to 1 agst Chimère, and 10 to 1 agst the Mate. Won by three lengths; bad third.

A MATCH: 500 sovs, h ft; last 5 fur of R.M.

Sir B. Dixie's b g Kismet by Saccharometer out of Adrastia, 6 yrs, 8st 7lb F. Archer 1

Lord M. Beresford's Caramel, aged, 9st T. Cannon 2

11 to 10 on Kismet, who won by four lengths.

The BRETY NURSERY PLATE of 200 sovs, added to 10 sovs each, for two-year-olds. Brethy Stakes Course, 22 subs.

Prince Soltykoff's br c Thurio by Tibthorpe or Cremona out of Verona, 7st 3lb Hopkins 1

Colonel Forester's c by Knight of the Garter out of Vimiera, 7st 6lb (car 7st 7lb) Dodge 2

Mr. A. Baltazzi's c by Buccaneer out of Hope, 7st 12lb H. Jeffery 3

Also ran: Bishop Burton, 8st 6lb; Safira, 8st 3lb; Tam Glen, 7st 10lb (inc 4lb ex); Musical Times, 7st 8lb (car 7st 12lb); Miss Pool, 7st 6lb (car 7st 7lb); The Captain, 7st 5lb; Tartan, 7st 4lb; Cremation, 7st 3lb (car 7st 4lb); Bonnie Dundee, 7st; Harpcote II, 7st; Boyton, 8st 12lb; Bonny Betty, 6st 12lb; Thornham, 6st 10; Breezy, 6st 8lb. 5 to 2 agst Boyton, 8 to 1 agst Safira, 10 to 1 each agst Tam Glen, The Captain, Thurius, and Cremation, 100 to 8 each agst Bishop Burton, the Hope colt, and the Vimiera colt, 16 to 1 agst Tartan, and 20 to 1 each agst Bonny Betty and Miss Pool. Won by half a length; two lengths between second and third.

A FREE HANDICAP SWEEPSTAKES of 100 sovs each, h ft, for three-year-olds; the second received 200 sovs, and the third saved stake. A.F. 16 subs.

M. Desvignes's b c Pornic by Dollar out of Perle, 8st C. Wood 1

Mr. F. Gretton's Monk, 8st 2lb F. Archer 2

Mr. Pulteney's Placida, 8st 12lb J. Jeffery 3

Also ran: Warrior, 7st 12lb; Touchet, 7st 12lb; Jagellon, 7st 6lb (car 7st 7lb). 2 to 1 agst Touchet, 5 to 2 agst Placida, 100 to 30 agst Pornic, 100 to 15 agst Monk, 10 to 1 agst Warrior, and 20 to 1 agst Jagellon. Won by three lengths; a neck between second and third.

The DEWHURST PLATE, a Piece of Plate value 300 sovs, given by T. Gee, Esq., added to 25 sovs each, 15 ft, for two-year-olds; the second received 200 sovs, and the third 100. Last 7 fur of R.M. 120 subs.

Lord Lonsdale's ch f Pilgrimage by The Palmer or The Earl out of Lady Audley by Macaroni, 8st Constable 1

Also ran: Pilgrimage, 8st 12lb; Touchet, 7st 12lb; Jagellon, 7st 6lb (car 7st 7lb). 2 to 1 agst Touchet, 5 to 2 agst Placida, 100 to 30 agst Pornic, 100 to 15 agst Monk, 10 to 1 agst Warrior, and 20 to 1 agst Jagellon. Won by three lengths; a neck between second and third.

The DEWHURST PLATE, a Piece of Plate value 300 sovs, given by T. Gee, Esq., added to 25 sovs each, 15 ft, for two-year-olds; the second received 200 sovs, and the third 100. Last 7 fur of R.M. 120 subs.

A SELLING STAKES of 10 sovs each, with 100 added, for two year olds; winner to be sold for 100 sovs; last half of Ab. M.

Mr. C. Hibbert's b f Titania II, by Pero Gomez out of Charade, 8st 7lb (car 8st 9lb) Skelton 1

Lord Lascelles's Corona, 8st 7lb F. Archer 2

Mr. Sheldon's Violet Melrose, 8st 7lb C. Wood 3

Also ran: Mab, 8st 7lb; File de Roland, 8st 7lb; Palpito, 8st 10lb; Cuckoo, 8st 7lb; Lady Luna, 8st 7lb; The Miser, 8st 10lb; Salute, 8st 7lb; Mdile de la Vallée, 8st 7lb; Bird in the Hand, 8st 7lb; Flavus Titus, 8st 10lb. 4 to 1 agst Palpito, 6 to 1 agst Titania II, 7 to 1 each agst Lady Luna and Corona, 8 to 1 each agst Salute and Bird in the Hand, and 10 to 1 each agst Cuckoo, Fille de la Roland, and Violet Melrose. Won by a head; a neck between second and third. Bought in for 400 guineas.

A MATCH: 100 sovs, h ft; last half of R.M.

Lord Lonsdale's b c Hackthorpe by Citadel or Strafford out of Rosary, 8st 2lb F. Archer 1

Lord Rosebery's Bonnie Agnes, 9st Constable 2

11 to 10 on Hackthorpe, who won in a canter by four lengths.

The TROY STAKES of 50 sovs each, h ft, for two year olds; T.Y.C.; 32 subs.

Mr. F. Gretton's b c Red Hazard by Rosicrucian out of Finesse, 8st 12lb F. Archer 1

Duke of Hamilton's Wild Darel, 8st 12lb Custance 2

Sir F. Johnstone's Catherine Seton, 8st 6lb T. Cannon 3

Also ran: Piacenza, 8st 9lb; Industry, 8st 12lb. 6 to 4 on Red Hazard, 4 to 1 agst Catherine Seton, 5 to 1 agst Wild Darel, and 100 to 15 agst Industry. Won easily by three-quarters of a length; two lengths between second and third.

A POST SWEEPSTAKES of 200 sovs each, for two-year-olds; penalties and allowances; T.Y.C.; 4 subs.

Mr. W. Gerard's ch f Pilgrimage by The Palmer out of Lady Audley, 8st (inc 7lb extra) Custance 1

Lord Falmouth's Redwing, 9st (inc 7lb extra) F. Archer 2

Count de Lagrange's Clementine, 9st (inc 7lb extra) J. Goater 3

Mr. J. H. Houldsworth's Tredegar, 9st (inc 4lb extra) T. Cannon 0

7 to 4 agst Pilgrimage, 5 to 2 agst Redwing, 5 to 1 agst Clementine, and 5 to 1 agst Tredegar. Won cleverly by a neck; a head between second and third.

The HOUGHTON PLATE of 25 sovs each, for two-year-olds; last seven furlongs of R.M.; 14 subs.

Duke of St. Albans's ch c Lord Clive by Lord Clifden out of Plunder, 9st 3lb F. Archer walked over

And divided with Count Festetic's ch c Oasis by the Palmer out of Jenny Diver, 8st 7lb.

The JOCKEY CLUB CUP, value 300 sovs, added to 20 sovs each, h ft; weight-for-age; penalties and allowances; Cesarewitch course; 22 subs.

Count F. de Lagrange's ch c Verneuil by Mortemer out of Regalia, 3 yrs, 7st 12lb A. Wood 1

Lord Hartington's Belphoebe, 3 yrs, 7st 9lb H. Jeffery 2

Count F. de Lagrange's St. Christophe, 3 yrs, 8st 5lb (car, 8st 6lb) J. Goater 3

6 to 4 on Belphoebe, 3 to 1 agst Verneuil, and 5 to 1 agst St. Christophe. Won by five lengths; bad third.

The THIRD WELTER HANDICAP of 10 sovs each, with 100 added; winners extra; T.Y.C.

Mr. F. Leleu's br c Chrevron by Rosicrucian out of Gardevisure, 3 yrs, 8st 7lb Newhouse 1

Duke of Hamilton's Polly Perkins, 3 yrs, 8st 4lb Rossiter 2

Colonel Bagot's Copel, 3 yrs, 7st.

Also ran: Farnese, 4 yrs, 8st 5lb; Oxonian, aged, 8st 5lb; Hadrian,

3 yrs, 7st 11lb; Hyndland, 3 yrs, 7st 7lb; Policy, 4 yrs, 7st 5lb. 7 to 4 agst Oxonian, 4 to 1 agst Copel, 6 to 1 agst Polly Perkins, 10 to 1 agst Hyndland, 100 to 8 each agst Farnese and Hadrian, 100 to 6 agst Chevrons, and 20 to 1 agst Policy. Won by a neck; a length between second and third. A SELLING STAKES of 10 sovs each, with 100 added; the winner to be sold for 150 sovs. Last 5 fur. D.M.

Lord Lonsdale's Norseman, 2 yrs, 7st 4lb Hemmings + 1

Count F. de Lagrange's Adrienne, 3 yrs, 8st 6lb J. Goater + 2

Mr. T. Jennings, Junr.'s, Mdile. de Vallée, 2 yrs, 7st 4lb W. Johnson

Also ran: Saumur, 3 yrs, 8st 12lb; Jenny, 2 yrs, 7st 4lb; Meerschaum, 3 yrs, 8st 12lb; Sheet Anchor II, 2 yrs, 7st 7lb. 11 to 10 agst Norseman, 5 to 1 agst Sheet Anchor II, 7 to 1 agst Meerschaum, and 10 to 1 agst Adrienne. A dead heat. Mdile. de Vallée was a neck behind the dead heaters. For the deciding heat 9 to 4 was laid on Norseman, who won by three lengths.

The OLD NURSERY STAKES of 25 sovs each, 10 ft, with 250 added, for two-year-olds; the second saved his stake. R.M.; 10 subs.

Duke of Montrose's br c Eminence by Cardinal York out of Corybantic, 7st 5lb Chesterman 1

Lord Anglesey's Conductor, 8st 3lb Constable 2

Mr. W. S. Crawford's c by Speculum out of Liverpool's dam, 8st 7lb T. Chaloner 3

Also ran: Quicksilver, 8st 12lb; Singleton, 8st 2lb; Triomph II, 8st 12lb; The Callant, 8st; Sutler, 7st 10lb; Glorat, 7st 8lb. 6 to 4 agst Glorat, 6 to 1 agst Quicksilver, 7 to 1 agst Conductor, 8 to 1 agst Singleton, 10 to 1 each agst the Liverpool's dam colt, The Callant, and Sutler, and 100 to 8 agst Eminence. Won easily by two lengths; a neck between second and third. The SELLING NURSERY HANDICAP of 10 sovs each, with 100 added, for two-year-olds; the winner to be sold for 100 sovs. Last Half of R.M.

Mr. H. Johnson's Queen Pippin, 7st 3lb Dorretty 2

Mr. R. C. Vyner's Bryonia, 8st 10lb Griffiths 2

Also ran: Palpito, 8st 12lb; Pleyna, 8st 12lb; Cuckoo, 8st; Mantille, 7st 12lb; La Flaneuse, 7st 8lb; Lens, 7st 7lb; Bravissima, 7st 5lb; f by See-saw out of Victoria, 7st 4lb; Boomerang, 7st 3lb; Catella, 7st. 4 to 1 at first 7 to 1 agst Haddon, 6 to 1 each agst Warrior II, and Berzelius, 8 to 1 agst Plevna, 10 to 1 each agst Palpito, La Flaneuse, and Flavus Titus, and 100 to 8 each agst Boomerang and Mantille. Won by a length and a half; a head between second and third.

The ALL-AGED STAKES of 100 sovs each, 15 or 25 ft; Brethy Stakes Course; 17 subs, 4 of whom paid 25 sovs and 2 15 sovs ft.

Mr. J. H. Houldsworth's Springfield by St. Albans out of Viridis, 4 yrs, 9st 2lb T. Osborne 1

Mr. T. Jennings's Ecossais, 6 yrs, 8st 13lb J. Goater 2

Also ran: Palpito, 8st 12lb; Pleyna, 8st 12lb; Cuckoo, 8st; Mantille, 7st 12lb; La Flaneuse, 7st 8lb; Lens, 7st 7lb; Bravissima, 7st 5lb; f by See-saw out of Victoria, 7st 4lb; Boomerang, 7st 3lb; Catella, 7st. 4 to 1 at first 7 to 1 agst Haddon, 6 to 1 each agst Warrior II, and Berzelius, 8 to 1 agst Plevna, 10 to 1 each agst Palpito, La Flaneuse, and Flavus Titus, and 100 to 8 each agst Boomerang and Mantille. Won by a length and a half; a head between second and third.

The BRETHY STAKES of 100 sovs each, h ft, for two-year-olds; the winner to be sold for 100 sovs. Last Half of R.M.

Mr. H. Hall's Helios, 3 yrs, 7st 12lb Griffiths 1

Mr. Bowes's Do or Die, 3 yrs, 7st 5lb Collins 3

Also ran: Grande, 3 yrs, 8st 12lb; Belinda, 4 yrs, 7st 12lb; Kilmartin 3

3 yrs, 7st 7lb; Little Mary, 3 yrs, 6st 7lb. 3 to 1 agst Ruperta, 4 to 1 agst Belinda, 5 to 1 agst Kilmartin, 5 to 1 at first 2 to 1 agst Grande, and 11 to 2 agst Little Mary. Won by a neck; a bad third.

The INGLEBY PLATE (Handicap) of 100 sovs; winners extra; T.Y.C.

Mr. R. C. Vyner's b f Ruperta 2 by Rupert out of Minuet, 3 yrs, 8st 5lb Fagan 1

Also ran: Rokeyby, 6 yrs, 9st 10lb W. Platt 2

Also ran: Rokeyby, 6 yrs, 9st 10lb; Earlston, 5 yrs, 9st 10lb; Looking Glass, 4 yrs, 9st 8lb; Caro, 6 yrs, 9st 8lb. 5 to 4 agst Looking Glass, 4 to 1 agst Earlston, 6 to 1 agst Fair Penitent, and 10 to 1 each agst Caro and Archie. Won by half a length; a neck between second and third.

The CROSBY HIGH-WEIGHT SELLING HANDICAP PLATE of 100 sovs; winner to be sold for 50 sovs; 5 fur.

Mr. J. Hodson's b f Lismore by Argyle out of Poloddy, 7st 12lb Buckshaw 1

Also ran: Mars, 5 yrs, 8st 12lb; Glastonbury, 4 yrs, 8st 10lb; Pascal, 5 yrs, 8st 2lb; Constantine, 3 yrs, 9st 7lb; Fair Helen, 3 yrs, 5st 7lb. 3 to



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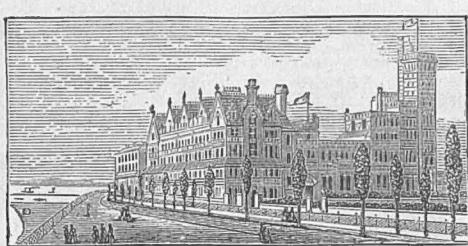
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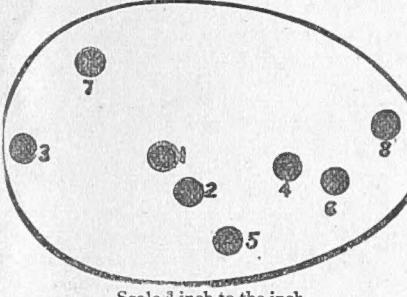
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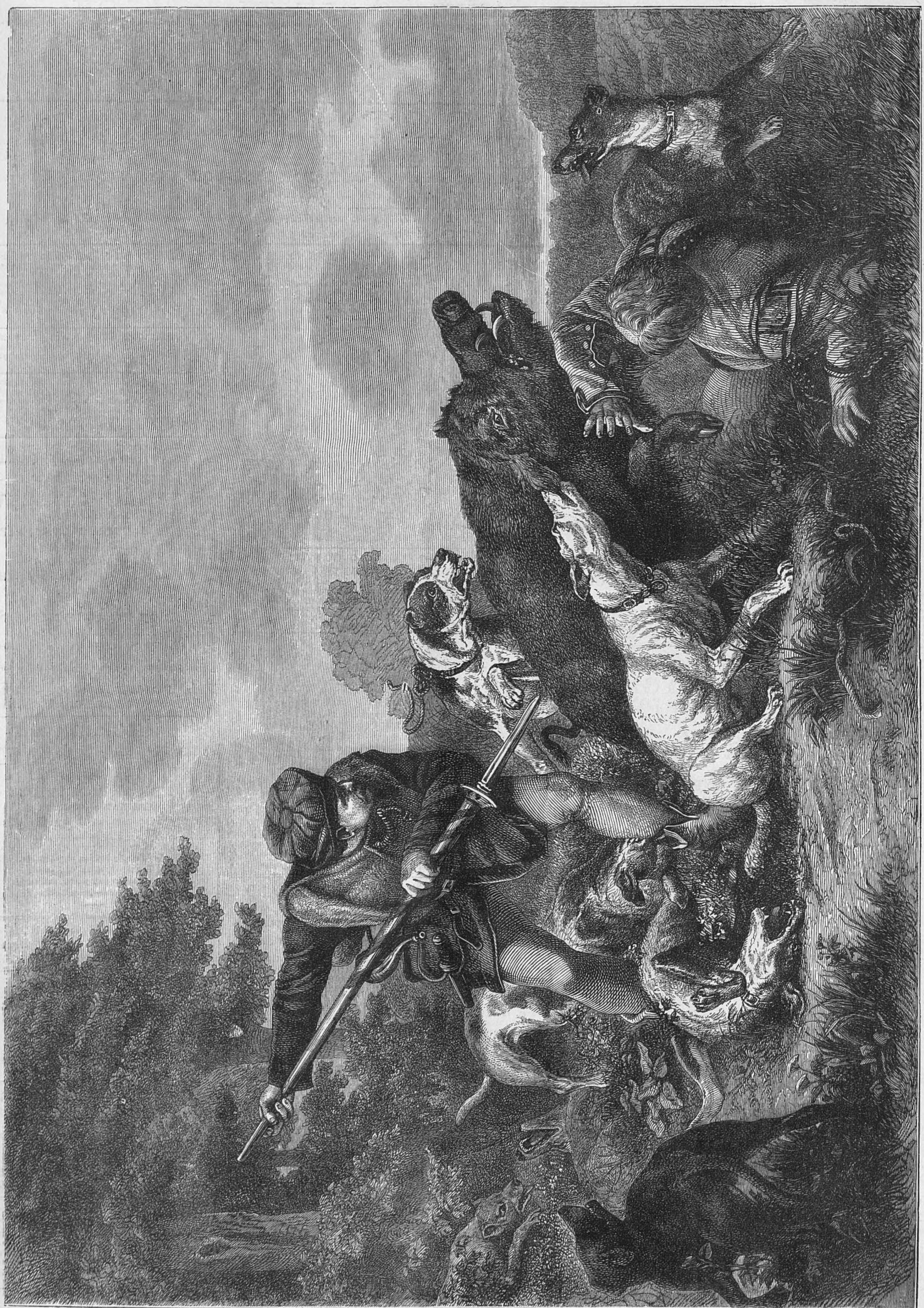
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